

Sets in Order

35¢

JUNE
1962

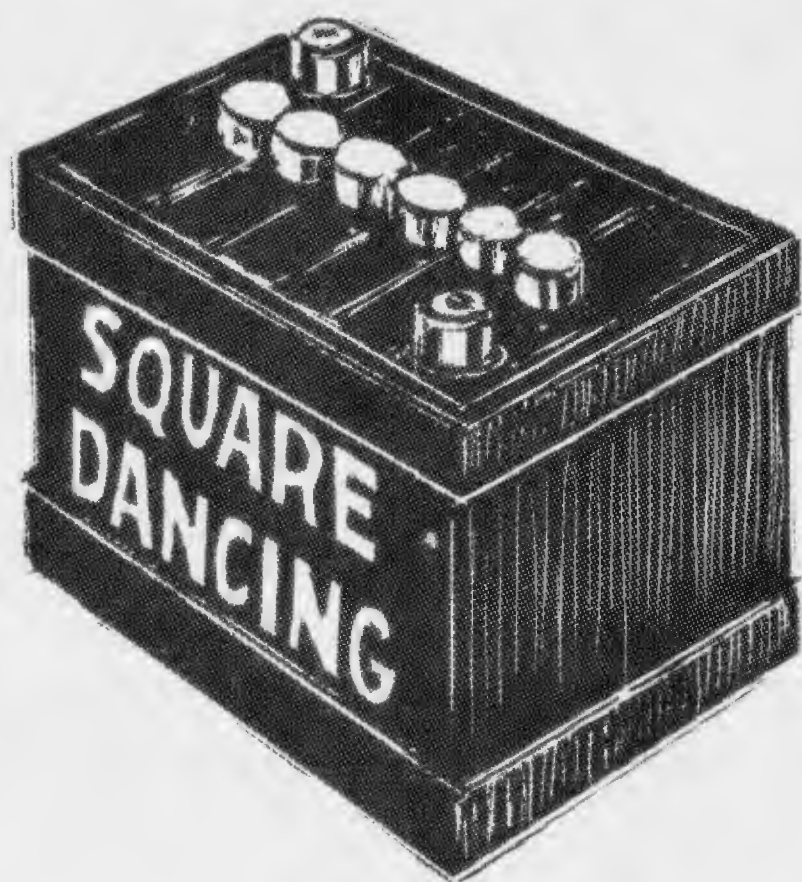
The Official Magazine of SQUARE DANCING



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TALLAHASSEE

May 2, 1962

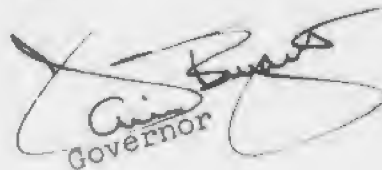
Welcome to Florida!

As Governor of the Sunshine State, I take great personal pleasure in extending to the delegates of the 11th National Square Dance Convention a cordial welcome to our state.

In Florida you will find hospitality the keynote. Our citizens are genuinely glad to have you with us and you will find them anxious to do all in their power to make your stay a pleasant one and your Convention successful.

While you are in Florida we hope you will find time to visit the other sections of our state -- the tranquil Gulf Coast, the hill and lake region of central Florida, and the moss-hung and history-rich sections of north and west Florida. In each of these areas you will find friendly folks who migrated from other states to adopt Florida as their home. They will join with our native-born in making you glad you came and in urging you to return soon, and often.

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Governor



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Governor of the
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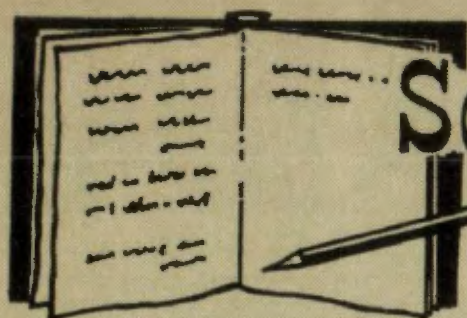
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Square Dance Date Book

- June 1—Annual Dairy Festival Square Dance
Utah State Univ. Ballrm., Logan, Utah
- June 1-3—A-Square-D 7th Catalina Holiday
Avalon, Catalina Island, Calif.
- June 2—Grubstake Days Square Dance
Yucca Valley, Calif.
- June 2—Callers' League Spring Jamboree
Western Dance Center, Spokane, Wash.
- June 2—2nd Ann. Allemanders Festival
Natl. Gd. Armory, Port Arthur, Texas
- June 2-3—7th Annual Festival
Armory, Rock Springs, Wyo.
- June 3—13th Ann. Spring Square Dance Fest.
H.S. Gym, Great Falls, Mont.
- June 3—Northwest Mich. Square Dance Fest.
Traverse City, Mich.
- June 8-9—4th Ann. Round Dance Festival
Munic. Audit., San Antonio, Texas
- June 8-9—11th Annual Cow Town Hoedown
Sheridan, Wyo.
- June 9—Crabtown Jamboree
Natl. Gd. Armory, Annapolis, Md.
- June 9—8th Ann. Dudes & Dolls Festival
Uark Bowl, Fayetteville, Ark.
- June 9-10—5th Choctaw Lake S.D. Camp
Ackerman, Miss.
- June 10—Western Assn. Graduate Jamboree
Sunny Hills, Fullerton, Calif.
- June 14-16—11th National Square Dance Conv.
Miami Beach, Fla.
- June 22-23—10th Ann. Square Dance Festival
Munic. Audit., Pensacola, Fla.
- June 22-24—Washington State Fed. Festival
Vancouver, Wash.
- June 22-24—11th Ann. Fest. Folk Dance Fed.
of Minn., Sr. H.S., Faribault, Minn.
- June 24—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- June 24—2nd Ann. Rose Fest. Square Dance
State Center, Iowa
- June 30—Queen's Election Ball
Moose Hall, Jerome, Idaho
- June 30-July 1—2nd Ann. Round-o-Rama
Columbia Gardens, Butte, Mont.
- July 6-7—EAASDC Summer Jamboree
Frankfurt, Germany

(Continued on Page 74)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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August 1962

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SINGING CALLS

RAGTIME BANJO BALL — Top 25035 *

Key: G

Tempo: 128

Caller: Paul Moore

Range: High HB

Music: Ragtime Jazz, 2/4

Low LD

Instruments: Banjo, Piano, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop.

Comment: Tune is the same as that popular for several years called "Banjo Picker's Ball." Music is lively with good fidelity. The dance patterns are close timed and fast moving.

Rating ☆☆☆

LET'S GO-O BACK TO DONEGAL — Top 25036

Key: C

Tempo: 136

Caller: Vern Smith

Range: High HC

Music: 6/8 Time

Low LC

Instruments: Banjo, Piano, Drums, Bass, Guitar

Synopsis: (Break) Standard triple allemande — turn partner right — girls star left — partner right — allemande left — promenade. (Figure) Heads forward and back — half square thru — right and left thru — dive thru — pass thru — right and left thru — dive thru — substitute — pass thru — right and left thru — dive thru — substitute — pass thru — corner swing — promenade.

Comment: Tune is the same one used three times previously on other labels, both as squares and "Slaunch to Donegal" patterns. Instrumental is lively with a good "Irish Jig" feel. Dance patterns are fast moving and the tempo is

HOW TO USE THE RECORD REPORTS

HF	
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ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

(Reviews continued on Page 52)

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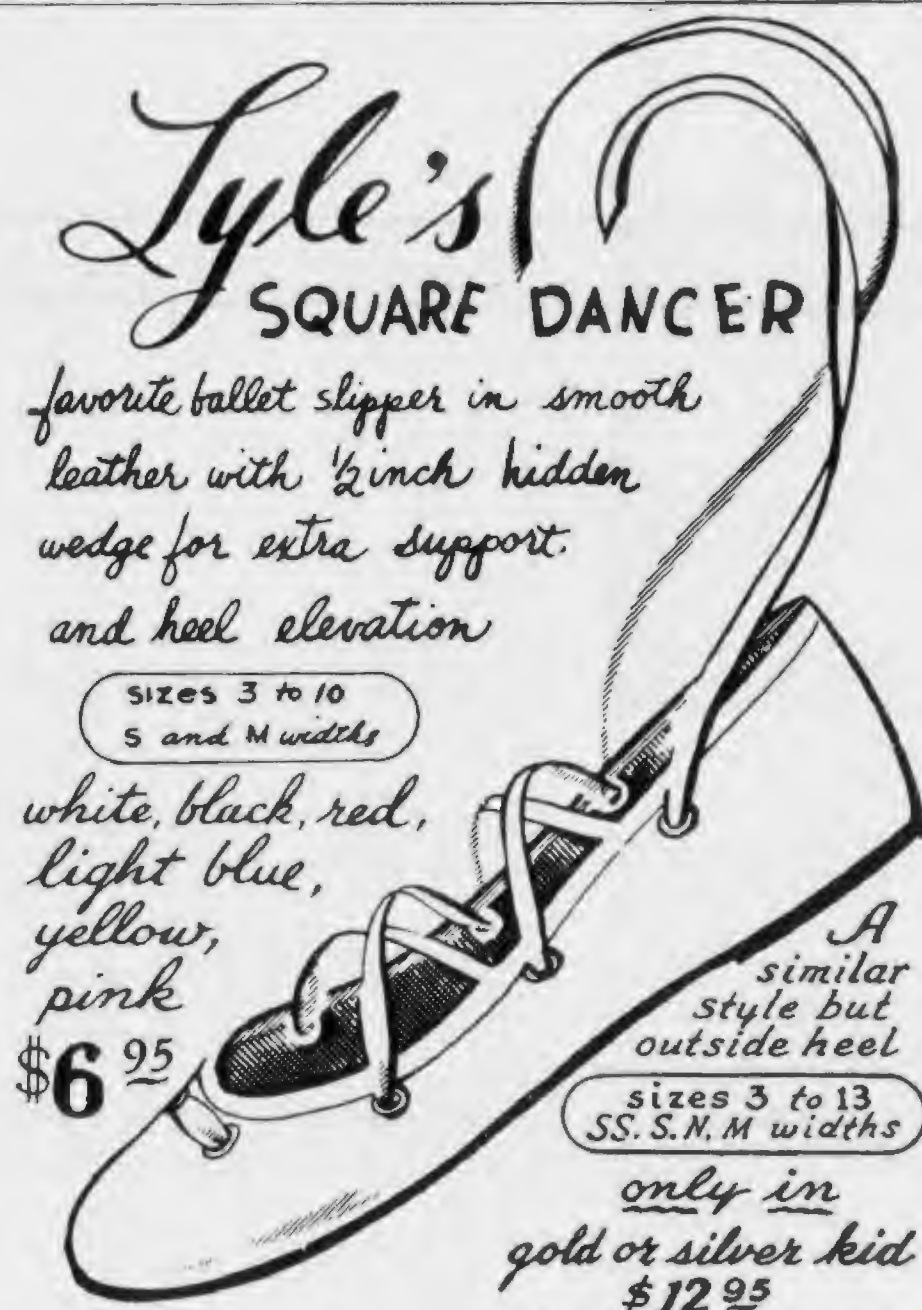
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Sets in Order

The Official Magazine of Square Dancing

Every month, twelve months per year, new ideas, club pepper-uppers, enthusiastic reports, pictures of square dancing, dance descriptions, et cetera — all for only \$3.70. That's a year's square dancing pleasure for less than you'd pay to attend a couple of dances. No — we're not trying to say that Sets in Order will replace your dancing fun, but we are convinced that it will help you to enjoy your hobby more.

And thank you for introducing Sets in Order to your friends. It's fun to watch as new square dancers discover the broad scope of their special pastime. Sets in Order is always pleased to send sample copies of back issues for free distribution to square dance club and class members (you need only pay for the postage).

Special! If you're tired of being the last one in your family to get your hands on each monthly issue of Sets in Order, if you'd like one copy for the wife and one for yourself, if you'd like a copy to cut up and another to leave intact on the living room table, if you'd like to lend one copy to friends and keep another for the Sets in Order binder — then why not order a Sets in Order "His and Hers" Subscription? The first subscription at the regular price of \$3.70, the second subscription going to the same address only \$1.70 — or a total of \$5.40 for both copies each month.

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... This has been a very good year for squares in England. I myself have had 5 regular clubs running weekly this winter, not counting one-night stands. One of those was Pat McQuaid's. We certainly do miss him here...

Tommy Cavanagh
London, England

Dear Editor:

Many thanks for printing the announcement of the Spinning Wheel Jamboree held on March 31 in your Square Dance Date Book in the March issue of Sets in Order.

It was instrumental in bringing one couple from New York State to our dance. The gentleman was to be in Baltimore that week-end on business and he saw the announcement in Sets in Order, so he and his wife joined us in our evening of fun...

Just thought you might enjoy knowing the outcome of a 2-line announcement...

Dot Smith
Baltimore, Md.

Dear Editor:

The magazine is getting better all the time. I can truthfully say I've been using it more these past months than I have for quite some time...

Earle Park
Yorkton, Sask., Canada

Dear Editor:

In a recent issue of Sets in Order a dancer asked about club banners and how to keep other clubs from taking them. I think that probably I can add something in this respect.

There is a custom in this area whereby a visiting club who attend a dance with at least 2 sets of dancers may take the host club's banner. The banner is carefully cared for and displayed at the visiting club's hall until such time as the owners show up with at least 2 sets to reclaim it. This is all done in a spirit of fun and

(Continued on Page 46)

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JUST FOR DANCING





AS I SEE IT

bob osgood

June 1962

NOT TOO MANY YEARS AGO we would refer to the summer months as the days of *square dance doldrums*. Clubs and classes in most cities would close down and only an occasional park dance, or an event in an air-conditioned hall, would keep any semblance of the activity alive from late May until early the following October.

Square dancing remains a seasonal activity in many areas. When vacations roll around regularly scheduled class and club functions tend to drop off. But in their place in recent years has sprung an entirely new phase of the square dance picture. Square dance vacations have proven to be an important American pastime. Folks unwilling to hang up their boots and slippers for three or four months have designed their summer family outings to fit in with the schedules of summer square dance camps spread from one part of the world to the other. This year it's possible to travel to any one of several dozen camps during almost any week this summer (see the schedule SIO April 1962).

A prime feature which is added to this change in the square dance scene is the spectacular Annual National Square Dance Convention. Started in 1952 it has been scheduled recently in the summer months, and has become a focal point of the year's dancing activities. Last June for instance, at a time when square dancing might be expected to be at low ebb, more than 18,000 dancers assembled in Detroit to take part in that Gigantic.

By all rights this year's *big one* should be even larger. Hosts of the 1962 spectacular will hail from one of the nation's prime vacation resorts — Miami Beach, Florida. Those who have always wanted to visit this pleasure wonderland will find a square dance vacation such as this irresistible.

To the folks in Florida, hosts of the 11th National Square Dance Convention, we salute you

and wish you and all of your many guests this month the greatest convention of them all. Best wishes!

Opportunity to Share

OUR VERY GOOD FRIEND H. T. Alumbaugh, the "Doc" Alumbaugh of Windsor records, suggests that Sets in Order readers might be interested in some of the many humorous and human things that happen at dances, clubs, et cetera, between callers and dancers, and among the dancers themselves. Each person, Doc feels, must have at least one such experience that stands out in his square dancing lifetime.

As a case in point he recalls the time that a gal lost an important under-garment portion of her square dance costume in the midst of a backlash, then calmly kicked them over to the side lines and continued dancing—while every man in her set turned a beet red.

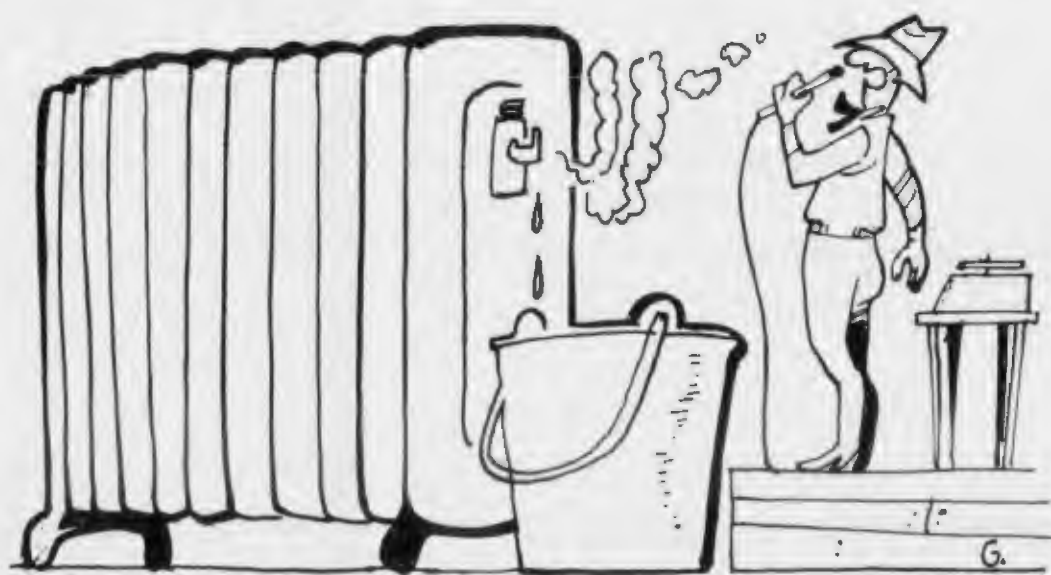
Not unlike that—we remember the instance earlier in square dancing when hoops in the girls' skirts were quite the custom, and how, on one occasion, the metal hoop laced into the skirt of one of the dancers (just in front of the stage) broke loose. Like some huge snake it managed to work itself out of the hem and with a huge "boing" wriggled across the square tripping up several of the dancers.



One time in Cincinnati, in one of the coldest Februarys on record in recent years, we were having a dance in a second story dance hall

above a theater. Working to keep the room temperature comfortable for the dancers was one huge radiator at the front of the hall, and as it steamed it gave off great quantities of vapor which dripped continuously into the bucket situated just under the valve on the floor.

As the evening wore on the bucket filled almost to the point of overflowing when one of the male members of the square dancing nearby noticed it and, without missing a beat of the music, pushed open the window, tossed out the contents of the bucket, replaced the bucket, closed the window and rejoined his partner in time to twirl her at home position. That in itself was enough to stop any caller, but the appearance in the doorway of a local policeman dripping wet a few minutes later did the trick. We found that this was as good a time as any to break for refreshments.



In a more serious vein, we're reminded of literally hundreds of kind and wonderful things that square dancers have done for each other. At another dance we called for in Ohio a couple whose home had recently been lost in a fire were treated to the greatest outward evidence of true friendliness in a surprise "shower" of gifts including all the thoughtful and little things that a person might need under such circumstances. Similarly we've witnessed and heard of house raisings, house paintings and furniture drives put on by square dancing friends and we must admit genuine feelings of pride whenever such events have come to our notice.

Perhaps you'd like to join the movement with your contribution to "It Could Only Happen in Square Dancing!" While we may not be able to use all of the stories, we'd like to run some of the best of them each month. So start thinking today and send in your square dance

laughs or tears as they actually happened. Address them to me — Bob Osgood, Editor, Sets in Order. And mark your envelope "It Could Only Happen in Square Dancing!"

For the Sake of Clarity

THOSE WHO HAVE been square dancing over a period of years wonder occasionally at the changes in the language of square dancing. Why, they ask, has California Twirl been changed in some areas to Frontier Whirl? What was once Box the Flea is now frequently called Swat the Flea. Why, after all these years, should there be a change?

As we have come to realize, the difference between a square dancer and a person who is learning to be a square dancer is the automatic reaction to commands that move a person comfortably and effortlessly from one position to another. A person who is learning must stop, sometimes almost unnoticeably, sometimes for five or six beats, while he thinks out the next move. When he becomes a square dancer he reacts automatically without stopping the flow of the action, moving approximately two beats after the caller's command or upon comfortable completion of one figure into the next.

As in driving a car, while learning he thinks where each hand should be. He has to concentrate on which foot will hit the brake, which one works the accelerator, et cetera. Then suddenly he realizes he is no longer conscious of each foot and hand motion, but notices that each part of him reacts automatically as needed to the emergencies required in piloting his car.

In square dancing, changing names of figures just for the sake of the change alone would be unintelligent. But when a change will aid the automatic reaction of an individual and simplify his coordination, then such an alteration can well be considered an improvement.

Now take the two commands California Twirl and California Whirl. As you know, in a California Twirl the man and his partner on his right join inside hands. As the man walks forward and around, the girl, with her left hand joined to his right, walks under his right arm.

In a California Whirl the movement is between the man and his *corner* girl. With the man's left hand and the lady's right joined the man walks forward and around as the girl ducks under the joined hands in a half right face turn. The identical cue word "California"

and the similar sound of twirl and whirl have for years caused confusion where these two commands are concerned. For that reason we have suggested that the cue word "California" be reserved for the California Whirl — the movement done with man and corner girl. And in place of California Twirl, we suggest the command Frontier Whirl.

With this substitution there is no longer the similarity problem between the sounds of whirl and twirl. There is enough difference between California and Frontier for clear understanding, and that is of course what we all hope to achieve.

In the case of the gnats and the fleas, certainly there is enough difference in the sound between these two words. (One caller told us that to be on the safe side on a number of occasions he has called: Box the flat.) In today's dancing so many times the confusion comes before either of these words is reached. The word "box" in both cases was the problem. For that reason we have suggested that for the right hand to right hand movement *Box the Gnat* the term be retained; and for the left hand to left hand movement, formerly called Box the Flea, that we use the term *Swat the Flea*. No longer need there be the confusion that has existed with the two "box" movements. Now the sound *box* and *swat* quickly draw the line of difference between the two and once again confusion has been averted.

Of course, these things we're speaking of are not new. Many of you have never danced to the calls Box the Flea or California Twirl. But in places where these terms have long been a part of the square dance vocabulary, we suggest these changes as a means of clearing up a long existing problem. Think it over.

What is Square Dancing?

IF SQUARE DANCING isn't a folk dance, just what is it? Perhaps you may have an answer that would satisfy some of the critics. A reviewer in New York covering a recent dance recital by the Ukrainian Dance Company from Kiev mentioned that these excellent dancers were part of a cultural exchange program. He then goes on to say: "We have no folk dancers to ship over to Kiev in a swap. For swift precision work, our Rockettes would look like a gaggle of left-footed geese. The *twist* would be a cultural mistake and



all our performers are too young to have learned a real American folk dance, the *Charleston*."

Somewhere along the line perhaps the reviewer failed to recognize portions of our activity which are truly American Folk Dancing at its best. While our definition of a folk dance may be different from that maintained by some, we feel that to fit in this category it's not necessary for square dancing to be an exhibition piece. The true gratification of this activity is in the doing and while some non-square dancers enjoy watching a floor of thousands take part in some mass square dance the visual benefits of such a show are often limited. While we have seen good demonstrations from time to time, too many of the prepared square dance exhibitions are lifeless, unenthusiastic, poorly timed imitations which do our activity little or no justice.

How to capture the true feeling of a square dance club in action seems to be the problem. It is in a group of from six to twelve or fifteen squares that there is found the significance, the friendliness, the mixing, the well-timed movement, the spontaneous reactions both to calls and to the music. This, of course, is what the critics never see—and perhaps it's just as well. Square dancing and round dancing are participation activities. Some day perhaps there may be a well staged theatrical replica of the activity showing all phases of square dancing in its truest and most delightful state. Until then I suppose we'll just have to be content with the neglect or the jibes of the critics.

Those of us who enjoy the background of this activity will get a particular lift from a special research work on the background of round dancing by Kay and Forrest Richards. If you're looking for background notes on the round dance phase of the square dance picture be sure and catch installment number one of "Round Dancing — Its History — And Remarks" beginning on page fourteen of this issue.

Allemande Left.

ROUND DANCING



YES, *round dancing* is a hybrid. This we freely admit and do not attempt to deny. But, as we all know, hybrids are most often worthwhile developments from the original sources. In our present society, and as an accompaniment to, and a part of, the square dance movement, this development has become an augmentation which has not only helped to strengthen the activity by giving the dancer rhythmic variety for his dancing pleasure, but has also given him unique personal emotional satisfactions. It is an art-form within itself.

Round dancing is pattern dancing, couple dancing, something we do, to music, with a partner. It has composition; it has a beginning and an end. It embraces bits from all forms of dance — *Ballet*, *International Folk*, *Modern*, *Ballroom* — and the variations within those general categories.

We have said that *round dancing* is a hybrid; now let us attempt to classify; let us attempt to understand the derivatives.

Let us consider *Ballet*. This brings to mind specific skills. Years of training are required before even the most gifted can expect any sort of accomplishment in the art. Children are given lessons in order to give them poise, bodily carriage, an acquaintanceship with a vocabulary as part of the refinements in our modern-day culture. Should the dancer continue in this and pursue the study and practice further, the goal-assumption becomes one of exhibitionism and self-glorification. It precludes a display of technique and skill which can convey messages to the observer; certainly a most appreciated art-form, but one which is insufficient without an audience. Spectators are required and the communication is from the dancer to those spectators. It still remains a visual art; how it looks is the consideration of every pose and movement.

International Folk Dancing has come to us from the many countries. These dances are, in

.... ITS HISTORY and REMARKS

by Kay and Forrest Richards
San Leandro, California



effect, "character dances" — reflecting the character and innuendoes of the countries from which they sprang. With the introduction into America, modifications of the originals have been made, but in most cases, much of the flavor has been retained. Dancers are to reflect the mood of the dance in keeping with the country from which it came and attempt to reflect the story, message, culture of the peoples in its basic intent. Earliest records concerning these dances indicate great variousness in accompaniment to these dances — from chants, singing, percussion instruments only, reed, string, and wind instruments, and into combined forms. Today, however, we find more use of specific selections in recordings as accompaniment to described patterns and sequences. We find exhibition folk dances wherein the medium becomes, again, a skill to be viewed; however its greatest use falls into the participation category — wherein the dancers dance for the enjoyment of the dance, mindful, though, of its specified nature; the mood for expression is specified and clearly outlined.

Modern Dance — the pantomimic — the creative — the impressionistic — is comparatively new in the dance world; originally from Germany, but the greatest impetus was given it here in America. Through this medium the dancer has an individual — or group — message to transmit through motion and emotion. We find much of the abstract and much of the natural as well. The mood, however, is not interjected; it is created within the soloist or group and projected. It is a transmission of thought concerned with mental and physical communication — but necessitating specific prerequisites. And, again, it is a visual art.

Ballroom Dancing runs the gamut from "jitterbug" and other novelty dances to the waltz. Here we find many steps, as such, also found in *round dances*; however, there is no set routine for a particular selection of music. (We

are excluding it from "Exhibition Ballroom," which is something different, again.) This is couple dancing and requires that the gentleman lead his partner through combinations of figures and movements in the order in which he wishes to place them. The responsibility for determining sequence of steps and hesitations lies solely within the man (and his ability to lead his partner, we might add); his partner must perfect a skill of indefiniteness, an ability to be ever ready for changes in direction and rhythm. He creates from known rhythms; she follows.

We have said that *round dancing* embraces bits from the many present-day forms of dance. Briefly, then, *round dancing* is, first of all, couple dancing as it is in *ballroom dancing*, employing many similar steps; and, similarly also, the man does lead his partner. However, the woman knows ahead of time the steps she is to use as well; and, since each routine is described to a specific selection of music, both can feel a certain relaxation and enjoyment of rhythmically responding to the varying routines. As knowledge of certain steps and techniques are mastered in *round dancing*, dancers respond, as a couple, with emotional satisfactions peculiar to each couple, and the message is between the two with individual nuances — all within the confines of organized and sequential patterns. The interpretations within those confinements, then, are between and for the pleasure of the unified couple, and have no concern with spectators. Other than rhythm, the only likeness to *modern dance*, then, lies within the unique subtle emotional impartation and excludes any necessity for transmission to the non-participant. Certain likenesses to *international folk dancing* are obvious in its structural use of patterns, sequence, and vocabulary. The *ballet* has contributed certain techniques, some vocabulary — all greatly modified.

(Waltz on please)



"PAVANE"
from an old plate

It is quite apparent that all forms of dance have sprung from roots as old as the graphic arts. "From the first formation of societies," says Jean Jacques Rousseau, "Song and Dance, true children of Love and Leisure, became the amusement, or rather the occupation, of idle assemblies of men and women." An old encyclopedia tells us, "The *round* was the first expression of dancing. The *round* existed even before Syrinx, plaintive under the burning lips of Pan, poured a new intoxication into the souls of dancers." (Pan was accounted the inventor of dances by the ancients. Syrinx was a nymph of Arcadia, daughter of the river-god Ladon. Pursued by Pan, she fled to the banks of the river and disappeared. In her place, the god found only a cluster of reeds, from which he fashioned the Pan-pipes, or seven-tubed flute, which took the name of the nymph.)

So, tradition tells of *rounds*, symbolic of astral motion, moving, in a circle, as early as the year 2545 B.C. in Egypt. Later on, in the course of ages, dance became interwoven with all the manifestations of popular life, reflecting the passions of man, and translating the most secret movements of the soul into physical action. From the solemnity of religious rites, from the fury of warfare, it passed to the gaiety of pastoral sports, the dignity and grace of polished society, and on to the abundant variety found today.

Let us look, now, to the origins; and speak of a few of the older dances in relationship:

Prior to the Middle Ages, research tells us that, in France and in other countries as well, there had been the dances associated with religion, described and then banned; pantomimes and theatrical ballets. A form of *Carole*, and referred to as a *round*, developed in the common populace and was later taken up by the upper classes. Here, the women, only, joined hands and danced while the men looked on. "It was not until the beginning of the 13th century, when the harshness of primitive manners was modified to some extent, that the sexes joined in the amusement," says Vuillier. "Knights and Ladies, taking hands, danced *rounds*." This was the famous *Carole*, so often described in mediaeval poems and romances. Singing provided the accompaniment. In time, a musical accompaniment, though of a somewhat meager kind, took the place of singing.

And so we move on: Tabourot, in his *Orchesographie*, describes two dominant types of dancing as existing toward the close of the Middle Ages. These were the *Basse Danse*, or the Low Dance, and the *Danse Balandine*, or the High Dance. The *Basse Danse* was grave and slow, originally a monopoly of the aristocracy; it had, however descended among the common people in his time, and he notes its abandonment by the upper classes with regret. "It has been out of fashion this forty or fifty years, but I foresee that wise and modest matrons will yet return to it." The *Branle*, the *Pavane*, the *Gaillarde*, the *Courante*, and, above all, the *Volte*, were extremely popular.

Early Etiquette

The measure of the *Basse Danse* was triple. It was accompanied by the hautboy, or long flute, and the tabour. Rapid jumping movements were naturally excluded. Tabourot lays down the following precepts concerning the *Basse Danse*: "When you have entered the place where is the company awaiting the dance, you will choose an honest damosel according to your inclination. Then, doffing your hat or cap with your left hand, you will offer her your right hand to lead her out to dance. She, discreet and well-instructed, will give her left hand and rise to follow you. You will conduct her to the end of the hall in view of everybody, and warn the musicians to play a *Basse Danse*;

otherwise they may inadvertently strike up another kind of dance. When they begin to play, you begin to dance. And see, in demanding of them a *Basse Danse*, that they understand it to be a regular and usual one." He also says, "Having mastered your steps and movements and a good cadence, do not in company keep your eyes on your feet, bending your head to see if you dance well. Carry yourself uprightly, and with an assured look. Spit and blow your nose sparingly; but if necessity constrain you thereto, turn your face another way, and use a clean handkerchief. Let your speech be gracious, gentle, and well-bred. Let your hands hang easily, neither as if dead, nor yet as if in travail to gesticulate. Be neatly dressed, with your hose pulled tightly up, and clean shoes."

Dance of the Aristocracy

The *Gaillarde*, otherwise called the *Romanesque*, had its origin in the Roman Campagna, where it remained popular until the beginning of the 20th century, according to Kastner. It was a *Basse Danse*, unknown to the common people, patronized by the gentry, and danced as others of its class to the music of the tabour and hautboy. Says Tabourot, "Those in the towns who now (1588) dance the *Gaillarde*, dance it tumultuously, nor do they attempt more than five steps. In the beginning, it was danced more discreetly; the dancer and his damosel, after making their bows, performed a turn or two simply." Shakespeare (*Henry V*) refers to the *Gaillarde*, thus:

"And bids you be advis'd, there's nought in France
That can be of a nimble galliard won."

The *Tordion*, or *Tourdion*, generally danced after the *Basse Danse*, to which its livelier rhythm made a diversion, differed little from the *Gaillarde*. Its steps were smoother and more gliding; the performers walked and sidled more than they danced. Says Tabourot, "So long as the musicians continue to play, you must change from foot to foot, and keep time reciprocally. In dancing the *Tordion* you always hold the hand of your partner, and he who dances it too vigorously will much distress and jolt his damosel. When the music ceases, you will bow to your partner, restore her to her place with gentleness, and, taking leave of her, thank her for the honour she has conferred on you."

The *Haute Danse*, or *Danse Balandine*, had

none of the stateliness and gravity of the *Basse Danse*; it was the free and easy dancing of the populace, and included *Rondes*, *Bourrées* (related to the *Polka* step), *Farandoles*, and all sorts of fantastic pantomime.

As for the *Volte*, which gradually superseded the *Basse Danse*, it dates from the time of Henry III, who, says Professor Desrat, was the first to dance the *Waltz A Trois Temps* under the name of the *Volte*. Most authorities claim that the *Volte*, known later as the *Valse*, or *Waltz*, is of French origin; it came from Provence to delight the Court of the Valois. But, we also find reference to a *Lavolta* thus: "... of Italian origin, popular in the time of Elizabeth and later on ... It probably resembled the *Polka* or the *Waltz*." In *Prome's Songs* (ed 1661-Halliwel), we find the following:

"For lo! the liveless Jacks LAVALTOES take
At that sweet musik which themselves
do make."

And, from Shakespeare (*Henry V*):

"They bid us to the English dancing-schools,
And teach LAVOLTAS high, and swift
corantos."

Tabourot describes the *Volte* thus: "The damosel, her skirts fluttering in the air, has displayed her chemise, and even her bare leg. And you shall return her to her seat, where, put what face on it she may, she will find her shaken-up brain full of swimings and whirlingings; and you will not, perhaps, be much better. I leave you to consider if it be decorous for



"ALLEMANDE"
Popular in 1540

a young girl thus to straddle and stride, and whether, in this *Volte*, honour and health be not hazarded. . . . you may pursue the *Volte* thus through many turnings, whirling now to the right, now to the left." Shaw, quoting Arbeau, further describes it thus: "If you wish to dance the *Volte*, you should place your right hand on the damsel's back, and the left below her bust, and pushing her with your right thigh beneath her rump, turn her . . . It should consist of six steps seeing it contains six crotchets (quarter notes) played in two bars of triple time. All the same there are only five steps, because the fifth and penultimate note is lost in the air." The *Volte* was not approved of. Only the fact that kings and queens and their courts danced it kept it alive at all. The critics attacked the "shameful way" in which the lady was held, and used such words as "indecent" and "filthy" in describing the whole dance. (This, a progenitor of our present *Waltz*!)

Oldest Figure Dance

The *Branle*, according to Jean Jacques Rousseau, was extremely popular down to the 17th century. It was probably the oldest of our figure dances. Rameau, in his *Maitre à Danser*, describes the gravity of the *Branle* at the Court of Louis XIV (1658), while Tabourot shows it as full of gaiety and animation under Henry III. Tabourot says, "The *Branle* is performed to four bars of the song, accompanied by the flute. In the first bar, the dancer turns to the left, keeping the feet together and moving the body gently; during the second, he faces the spectators on the right; during the third, he again looks to the left; and during the fourth, to the right once more, while stealing a sweet and discreet glance at his damosel. And, first of all, in the *Double Branle*, you will walk a double to the left side, and then a double to the right side. You know well that a *double* consists of three steps and then feet together. To perform it, you will, after making your bow for the first bar, keep the right foot firm and steady throwing to one side the left foot, which will for the

time be held in the air. For the second bar, the left foot is the firm one, and the right is the one extended, the leg being nearly straight. The third bar is a repetition of the first. For the fourth bar, bring the feet together." *Branles* were at one time so widely popular that almost every province had its own. In the *Branle of the Official*, we already find an admixture of the *Volte*; it was slower than the others, but in its last bars, the dancer took his partner by the waist and jumped her into the air.

"The *Pavane*," writes Mme Laura Fonta, "was a noble and beautiful dance, in high favour from about 1530 until the minority of Louis XIV, who preferred the *Courante*. (According to Littré, ". . . the *Courante* was rather a march or walk, full of stately poses, than a dance, for the feet never left the floor." The *Courante* step was very like that of the *Minuet*, a purely French dance, of backward and forward steps, according to others.) Historians differ as to the origin of the *Pavane*; some refer it to Spain; others to Padua (Italy). The *Pavane*, although dating, so far as its mimetic movements are concerned, from the 13th century, appears to have gradually assimilated the character of the *Basse Danse*. It was, however, both in its step and its time (which was duple) less grave than the latter; and it was, undoubtedly, an amiable kind of dance. Still this majestic *Pavane* was a dance of courts. All the princely caste of Europe adopted it; it was a point of honor to dance the *Pavane* gracefully. "Turning up his mustachoes, and marching as if he would begin a *pavin*, he went toward Zelmane," says Sir P. Sidney (*Arcadia iii*). However, after having gone through various modifications which gradually altered its primitive character, it became altogether pretentious under Louis XIV, and finally disappeared. (It had become, only, an opportunity for kings, princes, and lords to show themselves in robes of state, accompanied by their queens, princesses, and ladies — rigid in long trains, heavy and stiff with gold and jewels.)

Forrest and Kay Richards have been imparting rhythmic knowledge of round dances to folks in the San Francisco Bay Area for some ten years, turning out throngs of happy dancers who dance gracefully and well. They have also been on the staff at Asilomar for several years. As an entertainment adjunct to one of the big square dance affairs in their area, the Richards' devised a Cavalcade of Round Dancing, delving back into history for information on the subject and coming up with a fund of ideas on costuming and on dance evolution which they incorporated into the Cavalcade. This was such a hit and the research so fascinating that it became the basis for the article which you are now reading. The second of three chapters of this "Cavalcade" will be in next month's issue.

HOMES FOR SQUARE DANCING POWDER MILL BARN



Powder Mill Barn around 1900 when it was still used to lodge horses hauling gunpowder.

A REAL NEW ENGLAND LANDMARK is the Powder Mill Barn in Hazardville, Connecticut, where Ralph and Betty Sweet, its owners, conduct a busy and successful square and round dance program. The Barn is located on South Maple Street in Hazardville and may be reached by driving about 6 miles south of Springfield, Mass., on Conn. Rt. 20. By turning at the traffic light in the center of town and driving $\frac{1}{4}$ mile to the right, you reach this interesting spot.

The Barn was built by the Hazard Powder Company well over a hundred years ago, about 1845, as nearly as can be determined. The company owned over 400 acres on which were some 220 buildings. During the Civil War, the company was the Union's largest supplier of gunpowder and was purchased by the DuPonts in the 1880's.

Operations continued until 1913, when anti-trust action, along with the high cost of transportation, caused it to fold. The Barn was used to keep the company horses, which hauled powder between buildings and powder and saltpeter to and from the railroad and the Connecticut River.

The Barn was used intermittently for a riding academy and in 1959, caller Ralph Sweet and his wife Betty bought it to be converted for square dancing. This was done with the help of dozens of area square dancers, especially from the Enfield Square Dance Club. By working at the Barn, the dancers earned a

"Woodpecker" badge, shaped like Woody Woodpecker and bearing the words, Powder Mill Barn. The Enfield Club has held classes and club dances in the Barn since the Fall of 1959.

In March, 1961, a new maple floor was put down and in May, 1961, the Sweets moved into the upstairs with their four children. The Barn has a kitchen downstairs and the walls are lined with framed pictures of the powder-making industry. The hall will hold 20 sets of square dancers. At present there are dances scheduled almost every night, including square and round dance classes, club and teen age dances.

The week of August 5-11 has been set for an exhibit on the powder-making industry to be held at the Barn. Pictures, powder cans, kegs, etc., will be on display—but no real gunpowder!



THE ELEVENTH ANNUAL NATIONAL

SQUARE DANCE CONVENTION

MIAMI BEACH

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THE TIME IS HERE! June is the month so many hundreds of dancers have been waiting for to pack up their boots and fluffs and hie themselves to almost the very tip of Florida and dance at the 11th Annual National Square Dance Convention at Miami Beach. Dates graven in their memories and on their dance calendars are June 14-16 for those are Big for Square Dancers. By now reservations have been made, Trail Dances selected to visit en route, friends contacted for rendezvous, panels considered to attend and anticipation is running high on dancing to some of the fine callers of our land, who will be at the Convention. We present some last-minute trail dance information, some tips on what's going on, so that these ideas, too, may be included in last-minute planning.

Panel for Callers and Leaders . . . Featured speaker at the panel for callers and leaders at the 11th National will be Dr. Frank Goodwin, Professor of Marketing, College of Business Administration at the University of Florida. He is nationally known for interesting and informative messages and is the author of many books.

Harry and Helen Moore
General Chairman

John and Evelyn Morgan
Vice Chairman



Acres of free parking surrounds the beautiful new convention halls just a short walk from the hotels



Photos—City of Miami Beach News Bureau

This panel, to be held Thursday morning, June 14, will be built around the theme of "Professional Spirit." Dr. Goodwin's address will be titled, "The Golden Key." All callers and leaders should derive great inspiration and benefit from his comments on the development of leadership potential, the requirements of good leadership and how to get along with people.

Three nationally known callers and leaders will participate in the discussion, moderated by Dr. Ernest Bartley. Questions from the floor and discussion will conclude the panel.

After Parties . . . National Convention After Parties will be held in the 10th Street Auditorium, the DiLido Ballroom and the following hotels: Carillon, Delano, Marseilles, Nautilus, National, Ritz Plaza, Shore Club, Shelbourne, South Seas, Surfcomber and Whitehouse. Contact the proper committee for more specific information, on arrival.

Late eating facilities will be found at the Roney Plaza, Juniors and Hoffman Cafeterias and Wolfies Restaurant.

TRAIL DANCES

June 2—Lyons, Colo. High School Gym, 8 P.M. Sponsor: Red Rock Ramblers Club. Contact LaVern Johnson, Lyons, Colo.

June 8—Kansas City, Mo. Landing Shopping Center, 63rd & Troost, K. C. Sponsors: Callers' Assn. Greater K. C., N.E. Kansas Callers' Assn., Western Mo. Callers' Workshop, Heart of America Federation of Square Dance Clubs. Live music. Contact Andy Anderson, 6420 W. 82nd Terr., Overland Park, Ks.

June 11—Jackson, Miss. City Auditorium, Sponsors: City of Jackson and Square Dance Council. Free. Contact Chester Null, 2641 Brookwood Dr., Jackson, Miss.

June 12—Gulfport, Miss. Edgewater Gulf Hotel, 8 P.M. Air-conditioned. Sponsors: Mississippi Gulf Coast Dancers. Contact Nadine Van True, Starlite Trailer Park, Lot 49, Box 131-K Pass Rd., Biloxi, Miss.

A complete list of Trail Dances to date was run in the May, 1962, Sets in Order.

George and Dorothy Willis
Vice Chairman



Manie and Zee Jacobson
Vice Chairman



Gene and Irma Baylis
Sounds and Rounds Chairman



Frank and Marion Cornwall
Publicity Chairman



ALLEMANDE MAYBE by jane clausen

Although I can scarcely see the color of my right-hand lady's dress and my opposite lady is only a graceful blur, I have just graduated from two beginners' classes in square dancing. If square dancers were not the happiest, friendliest, and most understanding and courteous people in the world, I'd never have earned my sheepskins! Their golden rule seems to be "Let him who is without goofs cast the first frown!"

I goofed plenty but defective vision did have its advantages. Unlike so many beginners, I never worried about who was my partner or my corner. Anyone who stood to my right was my partner and anyone on my left was my corner. Once my "partner" turned out to be a man and I swung him with all the grace of a ballerino; and on another occasion when my corner man didn't know how to do an "all the way 'round your left hand lady," I pranced all the way around both of them.

Naturally, there are disadvantages. When I goof, I can't recover as fast as the next fellow, but I soon learned that square dancing is largely a matter of position. If you are always in the right place at the right time and headed in the right direction, even if someone else goofs, it isn't too hard to recover. It's like the bashful beau said when he puckered up for a kiss. "At least I'm in the right POSITION!"

SQUARE DANCERS, seasoned or beginners, will be interested in the above words from Jack Whiffen. Possibly his graduation, along with that of Bobbie and Tex Poston, is the first time any legally blind persons have struggled, sweated and laughed through the rigors of a sighted class in allemandes and grand squares! If not, let us hear about the others.

Last summer, Jack suggested to some friends: "Let's go to the Braille Institute's square dance class and give the other *blinks* a hand — or at least a foot to step on!"

It turned out to be a lot of fun. Their own square, which consisted of six legally blind persons and two sighted, had the callers wondering which ones could see well and which couldn't. It was a period of goofs and more goofs — much like any square dance class.

There came a time and a need for progress.

With timidity hidden under bravado, the venturesome eight moved in on a sighted class, the Shirttail Relatives of the Kissin' Kousins Klub. The bunch from Braille felt definitely as if they'd come from the other side of the tracks. Only two of the trembling square could see the back of the hall or even the caller's face. The others had to find hands by guess and by hope. For several weeks they clung together.

Then two members had to drop out, not because of their vision — or lack of it — but because of health. So now strangers joined the bashful square. They danced with the six and they goofed, too, but they were very friendly. "Thank you! Thank you! Thank you!" they said, smiling and shaking hands.

"Now," declared those blessed with sight — but not twenty-twenty vision — "will you believe us? We're doing as well as the rest. Let's

divide! Let's join the others and mix!"

About that time, some of them had to skip a few Monday night classes. This meant disaster — even those who can see can't afford to miss many lessons in a beginner's square dance class — and so the three-fourths square also joined a Wednesday night class. More people, different calls! Again they trembled. And once again — such friendly people, such fascinating calls, and such inelegant goofs!

A few weeks ago a gentleman in the class asked, "Where did you start square dancing?"

"At the Braille Institute," one of the squares answered.

"But that's a school for the blind—" he protested.

"Yes, of course — didn't you know three of us are legally blind?"

"No! I never— How can that be possible—?"

Somehow his reaction gave us the last needed bit of courage. We turn out now, full force, to all invitations, dances, clubs, that we can possibly make.

Who's afraid of the great big sighted square dancers? They're the friendliest bunch in the world. Besides — we're not so sure how well the rest see — they don't always even know — some of us are blind!

As Jack puts it: "If you hear of anyone who longs to learn to do a Dosido or a Dixie Chain, but who hesitates because of defective vision, tell them to forget it. All they need is a friendly smile and a patient teacher. I'm going to press my luck. I'm enrolling in an eight weeks' course of workshop and I've already received one invitation to join a club. And I mean to accept it too, just as soon as I'm sure I can execute an 'Allemande left with your right hand and swing your partner's corner!'"

GEMS FROM OTHER PUBLICATIONS

(Jim Schnabel in NCASDLA Newsletter, Washington, D.C.)

"... The barn, the jug and the bandana are still the symbols of square dancing to far too many people. How many times has one of your non-dancing friends inquired of you, 'How's the hog-calling going these days?'"

"The unfortunate public image of square dancing as a quaint gambol by rowdy rustics has been too long fading away. Square dancing today is a far cry from the free-swinging, unrestrained frolicking of old. It has evolved into a social pastime, retaining the rhythm and movement of the past, but combining them with intricate, controlled movements in which timing, smoothness and grace are all important. But what are we doing about passing this information on to the public at large?"

"Thus far our program for increasing public understanding has been devoid of initiative and barren of result. We have not really enlisted radio or television on our side. Few and far between are articles on square dancing in newspapers or magazines which do other than damn with faint praise. Have you ever seen a really sympathetic, authentic treatment of square dancing in the movies, even a Western?"

"What is your solution to this situation? Does

it really exist? What can be done to educate the man on the street about square dancing? What would you do? What have you done? ..."

(Don Ward in A-Square-D Party Line, Tujunga, Calif.)

"... It has been said by one of the nation's best known callers that almost anyone can pick up a microphone and call something he has memorized and drop the floor, but it takes a real caller to keep them all dancing.

"I think that it's high time some of my fellow callers got down off their gold thrones and took their place as part of the square dance club and regained the spirit of fun the dancer experiences doing a figure that isn't competition between dancer and caller. Only when this takes place will square dancing have a chance to again become fun and relaxing recreation for all who desire to join its ranks ..."

(Charlie Baldwin in New England Caller)

"... For any of us to stand on the sidelines and find fault with those who are trying, through organization to guide and promote, is of no value. Everyone's ideas and support are needed at the club level and in the Caller and Dancer Associations."

OVERSEAS



DATELINE

Morocco . . . On April 4 a new board of officers was elected for Sherifian Squares, with Major Miles Baldwin the new president. Wally Wallway is the present club caller and has a fine beginners' class in progress. The club has made plans to dance throughout the World Trade Fair in Casablanca, as a representative of the United States. —*Dick Bayless*

England . . . March 31 was the date the Twentieth Twirlers held their Spring Roundup at the R.A.F. Station at Wethersfield, Essex. Over 400 dancers were on hand to enjoy a wonderful day of dancing from 3 P.M. to 11 P.M. The evening's entertainment starred the Stripes of Glory, an outstanding American quartet from the base. M.C.'s for this auspicious Anglo-American occasion were Nell Webb and Tommy Cavanagh, with guest calls from callers for the several clubs represented.

Germany . . . The Spring Jamboree of the European Assn. of American Square Dance Clubs was held at Zweibruecken on March 23-24, with the Swinging Zweis hosting. It was the largest square dance meeting ever held in Europe. When M.C. Ches MacKay announced the Grand March, 826 dancers had registered and well over 1000 persons were in the hall. Post Coordinator Col. James T. Ewell and Mrs. Ewell, with Oberburgermeister and Mrs. Munziner of the City of Zweibruecken,

More than 800 dancers join in the Grand March at the EAASDC Spring Jamboree at Zweibruecken, Germany.

led the Grand March. Despite the size of the crowd, there was plenty of dancing room and the sound was nearly perfect.

—*Major C. W. Hartley*

On July 6-7 the EAASDC will have its Summer Jamboree at Frankfurt, with the Beaux and Belles of that city acting as hosts.

Jim and Dotty Floyd started their first square dance class in the European Theatre on February 17 with six to seven squares displaying a lot of enthusiasm. They work with G.I.'s and German Nationals along with American couples and all have a fine time dancing together.

It's the ripe old age of 7 years for the Boots and Ruffles of Ramstein, who meet with Bill Brockett and Larry Hock calling on Friday nights at the South Side Gym. Club members make it a point to visit others of the European square dance clubs and at the request of the Ramstein OIS, the club represented Ramstein Air Base with Col. and Mrs. Lemon at the Wine Festival in Dudweiler/Pfalz.

The Philippines . . . Tropicades Square Dance Club, now about 2 years old, has participated in many of the local events. One of these was the musical program held each year in honor of one of the Philippines' great heros, Dr. Jose Rizal. The celebration takes place in Barrio, San Antonio, and the local folks seemed to find much pleasure in watching the dancers execute Grand Prowl and Grand Square. Tropicades also participated in the grand opening of a municipal library presented to the people of the Philippines by the people of the United States and were invited to dance at the Zambales Dance Academy. This latter is on the order of a cultural exchange, where the club presents American square dancing and in turn enjoys the delightful dances of the Philippines.

—*Chuck Merritt*

At Sangley Point Bill Locke has organized a group of square dancers who meet on Tuesdays at the John Paul Jones school. Bill was caller, along with Chuck Merritt, when Manila Hoedowner were hosts to other square dance clubs in the islands for a Jamboree. In order to attend this affair dancers from San Miguel and Subic Bay chartered a boat and left early Saturday morning to be in Manila by 7 P.M.; danced until 1 A.M. and returned to Subic Bay immediately thereafter! —*Joseph Candela*



THE DANCER'S *Sets in Order* WALKTHRU

THEMES FOR JUNE

JUNE IS TRADITIONALLY the month for brides. Why not carry this happy occasion into your square dance club as a hinge for a June theme?

String streamers of wide, white ribbons horizontally down each wall in gentle loops. Attach small bouquets of fresh or artificial flowers at intervals along the ribbon. Masking tape will easily hold small floral displays in place and can be hidden by bending green fern over it.

Provide tiny boutonnieres for the gentlemen and perhaps wrist corsages for the ladies.

Use a white tablecloth at refreshment time and decorate the table with white candles and additional flowers. More and more we're discovering talented gals among the distaff side of square dancers and perhaps your club is blessed with one who enjoys decorating cakes. If so, encourage her to provide an authentic-looking wedding cake, complete with a square dancing couple at the top. For the most romantic atmosphere, dim all the lights at refreshment time and serve by candlelight with traditional wedding music played in the background.

Perhaps your group is lucky enough to have an engaged couple as members. You might dedicate the evening to them and plan a Grand March with them in the lead. Or you might wish to go all out and plan a shower for them.

If your dancers have all been happily wedded for many years, consider dedicating the evening to those folks whose anniversary is celebrated in June.

However your plans work out, happy evening. A bit of sentiment such as this does the heart good once in awhile.



Occasionally we receive letters from people interested in planning a genuine square dance wedding for themselves or their dancing offspring and asking for information about executing such an affair. As far as we know there are no absolute rules of etiquette for such an event but we might pass along some ideas we have seen pursued.

It would be wise first to check with your own minister as to his feelings about holding such a ceremony. The deeply religious aspect of the day may dictate that the ceremony itself be private with the reception being opened up to dancing guests garbed in full square dance attire.

Many square dance clothiers will cooperate with a bride in planning a wedding gown that will be frothy and beautiful and still be suitable to dance in. Black western pants and a dressy white western shirt combined with an appropriate dark or white jacket would be in excellent taste for the groom. Attendants could be similarly attired.

When arranging for the reception hall it would be well to consult your intended caller on the selection as he would know best the size needed to accommodate the number of guests and could also check out the floor and acoustics.

A square dance wedding thoughtfully and tastefully planned could well be the first page in a happy book of memories.

FOR OUTDOOR DANCE SURFACES

The season is here which brings to mind thoughts of outdoor square dancing and what to do!—what to do!—to make those outdoor surfaces danceable. Word comes from Cec Dixon up in British Columbia that his group has successfully used pulp mill dry felt canvas on asphalt surfaces and that it works perfectly.

Chipped paraffin is also good on rough floors, such as cement ones, and for dusty surfaces.

The WALKTHRU

On Being a Guest

WEBSTER defines a guest as "a person to whom the hospitality of a home, club, etc. is extended." Let's be certain that this hospitality is not mistreated by any dancer who finds himself a guest at a square dance club, meeting or festival.

Often a square dancer in a position of importance with either a local or state association or on the board of another club will be invited to make an announcement during the evening when he is a guest at some square dance event. His announcement undoubtedly is important or else he wouldn't be taking up dancing time to make it.

However a few basic rules to remember and follow will increase the longevity of any guest's welcome:

Limit the time of the announcement.

Stick to the pertinent facts.

Speak clearly and slowly so all may understand.

Look at the audience.

Thank the hosts for allowing you to speak.

These simple courtesies may well keep a guest's welcome warm.

NEXT MONTH LOOKING AHEAD

THERE ARE a number of ways to dude up your hall to fit in with a Fourth of July dance. One is to construct a very handsome stage or wall decoration.

Use as a base a large woven reed mat sprayed with gold. Mount against it a cut-out paper drum which can be made out of red and white and gold and black construction paper. Check your home magazines such as McCall's for designs for drums, or take a look at them in your local toy shop. For a bas-relief effect, make a half-round drum that will project from the mat. Decorate with water colors, crayons, gold cording, etc., using a pictured or real drum as your model. Of course, if you have a real toy drum which is not too large, you may be able to fasten it to the mat, including the drumsticks and a shiny brass toy trumpet.

For further patriotic gusto, attach red and

white carnations tied with a wide blue ribbon. Arrange your drum facsimile or toy drum, the drumsticks, trumpet and flowers against the mat so that you have a pleasing ensemble, before you fasten the items to the mat and then mount it in your hall. A practical aspect of an all-in-one decoration like this is that it can be assembled and put together at home and then just carried bodily to the dance.

Home Made Firecracker

If you want to vary this same theme, use your mat as a base and make a firecracker from a quart ice cream carton sprayed red or covered with red paper. Use a gold cord for the wick and arrange artificial or real stock to constitute an "explosion." Firecrackers can also be made of the old faithful construction paper.

To augment the above, you might try making a "guard-house" about 12" high out of a shoe-box and striped red and white paper. Holiday Magazine or travel folders will give you some pointers by picturing the "guard-house" at Buckingham Palace or Princess Grace's palace in Monaco. Set toy tin soldiers about the "guard-house."

A cylindrical toy-box or men's hat box can be covered with paper and cording to represent a drum and set on the stage with a bouquet of the red and white carnations and the brilliant blue ribbon. Quite an atmosphere to bolster up a patriotic holiday can be achieved by using and enlarging upon these ideas, which were inspired by square dancer Connie Connaughton of Anaheim, California.

Pearls of Wisdom

KARL KERLEY is an active square dancer in Ardmore, Oklahoma. Last summer he wrote down some of his thoughts about square dancing in a square dance column appearing in the local newspaper, the Ardmoreite. A portion of his column is reprinted here for your edification.

"The weather is getting a little warm, but let's hope that men's short sleeve shirts are a thing of the past at square dances. A wet arm is very unpleasant to the touch of the dancers. It has been proven that a full-length sleeve in absorbing moisture serves as a natural air-conditioner and is considerably cooler. The full-length sleeve is a standard form of male square dance attire."

Hear ye, hear ye. With summer weather fast approaching we can heartily concur with Karl's sentiments regarding long-sleeved shirts. Being

fore-arm turned by a hairy, perspiring arm is about as pleasant as dancing with a gorilla direct from the steaming jungles.

And here are seven questions which Karl suggests each square dancer ask himself. And as he states, "your answers . . . may have a big bearing on your club's status and future longevity."

"Does your club have a welcoming committee that seeks out new faces as they come in the door?"

"Do your club members set up squares before a tip?"

"Do you stay with your own little group and let the guests and new members sit by themselves?"

"Do you make an effort to see that your guests are dancing?"

"Do most of your member-dancers have a good sense of humor regarding the normal mistakes that you can expect from a couple dancing to a different caller and with folks they have never met before?"

"Are your members usually the first ones in the chow line?"

"Do you always use a deodorant before attending a dance?"

The Time is Ripe

JUNE IS NATIONAL RECREATION MONTH. What an excellent time to let the public know about your favorite hobby and recreation — square dancing! Perhaps your club's Publicity Chairman might contact your local newspaper to try and arrange a story tying in your square dance club with this National Recreation Month motif.

Square dancing does rank among the three top American recreations along with bowling and water skiing. However it is still amazing to discover how many folks don't realize that square dancing does exist as an enjoyable, wholesome couple and family activity.

During a recent cross-sampling of square dancers as to why they took up the activity, these answers headed the list:

To have fun

To meet new friends

Because it was a couple activity

Because it was inexpensive

Just these reasons alone should make square dancing appeal to thousands of people who are not in the activity today, and of course there

The WALKTHRU

are many additional features about square dancing that should arouse the public's interest. But the public can never know of the pleasures that await them through square dancing unless they are introduced to the hobby.

Why not make this National Recreation Month the time to do your part in publicizing square dancing as a prime candidate for the most enjoyable recreation available.

BADGE OF THE MONTH



Up in Massachusetts in the year 1960 a brand new square dance group was born, The Gloucester Skippers Square Dance Club. This enthusiastic club had only one problem, no badge. Their solution was to commission a local sign painter, Frank Hamilton, no relation to our round dance exponent of the same name, to design an appropriate emblem. When he submitted his work, The Gloucester Square Dance Club suddenly found it had two problems, for Mr. Hamilton offered two outstanding designs and a resulting club vote split its count 50-50.

The group agreed that the logical solution would be a composite of both designs and the result is a most attractive badge which depicts the club name pictorially rather than verbally.

In the center is a bronze-colored figure of the "Man-at-the-Wheel," a symbol of Gloucester skippers for generations. He stands before a black Gloucester schooner. Room has been left at the bottom of the badge for the member's name.

This badge is truly a beautiful and happy solution for The Gloucester Skippers Square Dance club.

The WALKTHRU

A SUCCESS STORY FOR SUPPORTING THE BIG AFFAIR

An idea to publicize a big local square dance affair to non-participants and to encourage support of area clubs and groups at the same time has been tried successfully at the Washington D.C. Spring Festival.

Spectator tickets are sold to the dancers at 75¢ each *prior* to the time of the festival. Each ticket will admit one spectator to the halls on any day of his choice. Dancers are encouraged to buy these as presents for parents, friends, church and business associates and they are available from the committee working on the big event.

In addition, spectator tickets are available to

clubs who have taken advertisements in the official program. A certain number of spectator tickets are allotted per amount of advertising space purchased, thus promoting the sale of advertising and supporting the expenses of the affair. These courtesy tickets when passed on to non-dancers may well be the key which will unlock the door of the square dance world for many new friends.

Sticky Hint

FRANK GRUNDEEN, Sets in Order's Art Consultant, offers this suggestion for Decoration Committees needing to work with glue. Try rubber cement; it's an easy and non-messy product to use. Apply a touch of rubber cement to the item to be affixed and another touch to the spot on which it will be fastened. Allow both places to dry for a moment before joining the two together. By working in this manner the item will adhere with less chance of its coming loose.

SQUARE DANCE PARTY FUN

KEEP IT UNDER YOUR HAT

Don't throw away your old hats; don't give away last year's chapeau to the rummage sale. Keep them to use in a very funny after party stunt.

This game, played most successfully by male participants, can begin with almost any number of people. However, since it works by eliminating someone each time around, we would suggest that you start with about 10 or 12 gents.

An equal number of hats as gents will be needed for props. The older and funnier the hats are, the better. In fact the game is most hilarious if the hats run the gamut from small ladies' bonnets to French berets and outdated derbies.

There is also a formula to this stunt which should be memorized by whoever is leading the after party. It goes like this: On the count of 1, the gent's right hand goes to the hat on his own head; on the count of 2, he places his hat on the head of the person to the right; on the count of 3, his left hand is placed on top of the hat on his own head; on the count of 4, he places his hat on the head of the person to the left; on the count of 5, all men shake right hands in the center of the circle.

To play the game, first select your contestants, choosing men of different heights, and

arranging them in a circle facing in. Place a hat on the head of each man and explain how the countdown works. Start with a dry run so that no one will be eliminated and call the numbers slowly until the gents get in the swing of the stunt.

Now you're really ready to get under way. Begin by counting in order; then as the men prove how nimble they are, mix the numbers up a bit — 1, 3, 4, 1, 2, 5, etc. Anytime a gent flubs (a flub might be using the wrong hand, not placing a hat on the head of the gent next to him, and so forth) that person is eliminated. By the time you're left with only two men, you'll have to call the numbers rather quickly in order to have a winner.



LADIES on the SQUARE



TIPS FOR FIT



DRESSMAKERS who have trouble selecting the right size of pattern or who would like to alter dress patterns sometimes for a better fit, will be interested in these tips gleaned from Mrs. Mary Hardy, Home Economics Agent with the Oakland County Extension Service, Pontiac, Mich., who presented some of them at a Dressmaking Panel at the Detroit Convention.

1. Measure your bust, waist, hip and back waist length (from collar bone at back of neck to waistline). Use these measurements to select the correct size pattern, which will usually be larger than your dress size pattern.
2. A short, small-boned person with a larger than average bust measurement should buy a smaller pattern and increase the bustline by slashing pattern and adding tissue paper to enlarge.
3. A large-boned, angular figure with a smaller bust measure should have a larger pattern and make a tuck in pattern so that it will be smaller in the bustline area.
4. Always fit paper pattern on the figure before cutting out garment. Steps in fitting paper pattern of bodice:
 - a. Pin in darts, pleats and tucks and seams.
 - b. Try pattern on the figure, pinning seamline at center front, center back, and side to a tape tied around waistline.

- c. Mark point of bust on pattern and check to see that darts point to this mark.
- d. Shoulder line should be in relation to present fashions.
- e. Finished blouse should have at least the following "ease": 4" across bust, 1" at waistline, 1" or so across shoulder blades.
- f. Check length of bodice from shoulder to waist.

It is important that the side seam of the bodice should be long enough so that sleeve seam is about 1" from armpit. If side seam is too short, sleeve will pull and waistline will ride up during the activity of dancing.

For altering a paper pattern, Mrs. Hardy suggests the following as General Rules:

1. Unpin pattern, leaving in any alterations made.
2. Make needed changes in the body of the pattern rather than on the seam lines.
3. To make pattern longer or wider, slash it and spread it the desired amount, pinning tissue paper underneath.
4. To make pattern shorter or narrower, pin in a tuck to take up desired amount.
5. True up pattern edges which have jogs from altering.
6. Make similar alterations on facings or other pieces affected by the change.

NEXT MONTH IN SETS IN ORDER

Into the center of your July copy will go a specially prepared, 16-page Handbook on Square Dance Party Fun. Written as a guide to those interested in square dance entertainment, this handy booklet will answer dozens of important questions concerning the use of themes, games and special decorations to *help* achieve a successful and happy square dance activity.

In addition you'll find some special articles, part two of the Richards' Round Dance History, an illustrated style and experimental series and all of Sets in Order's regular features. Watch for it! The July issue.

STYLE SERIES:

MORE ON WHEEL AND DEAL

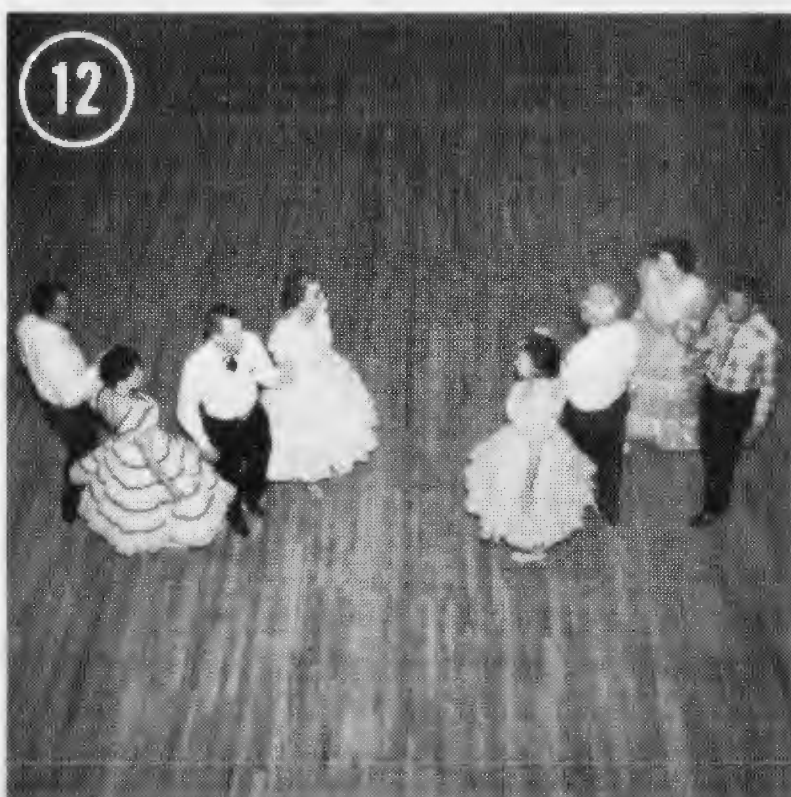
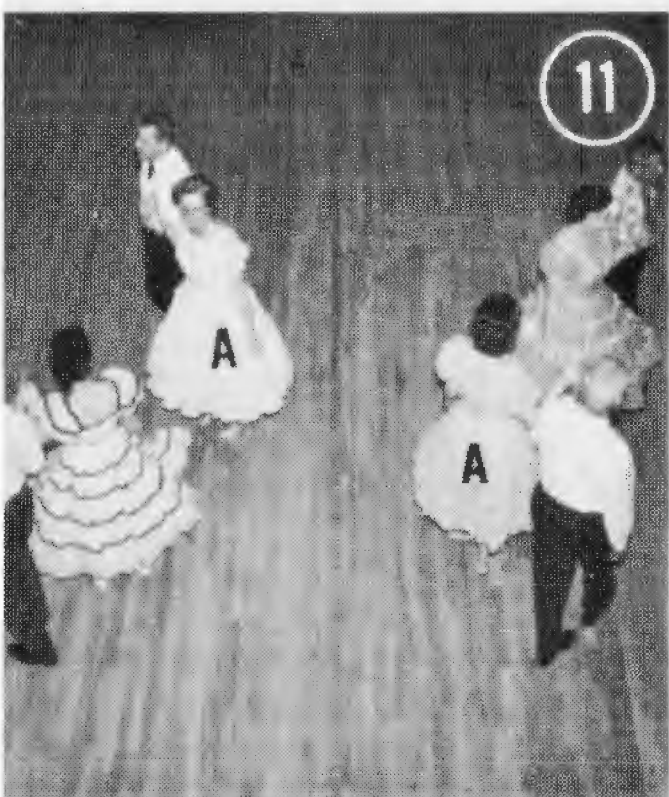
A RATHER DELIGHTFUL PROVEN BASIC, Wheel and Deal, has found its way into a goodly number of dance programs during recent months. As a matter of styling practice there are several points in this maneuver which might be classified as danger spots that are well to consider. First of all, here is the definition.

Wheel and Deal

Called from a line of four dancers. The right hand couple will do a regular left-face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward and wheel right to fall in behind the other couple.

Starting from a line of four (1) it is a common fault of dancers to immediately switch into promenade position (2) on the command to Wheel and Deal. Dancers will find it more helpful if they will join inside hands with the person who is to be their partner for the maneuver (3), keeping the hands fairly up (about shoulder height) and elbows touching. This contact of the forearm allows easy maneuvering and leading (3), and is quite simple to break for a following movement.

As dancers we find that a normal Wheel and Deal called to lines of four having passed thru (5) is indeed a simple movement to effect. Couples on the left end of each line simply move a step forward and begin a clockwise wheeling movement as the couples at the right end of each line start a counterclockwise wheeling movement virtually in place (6), ending in





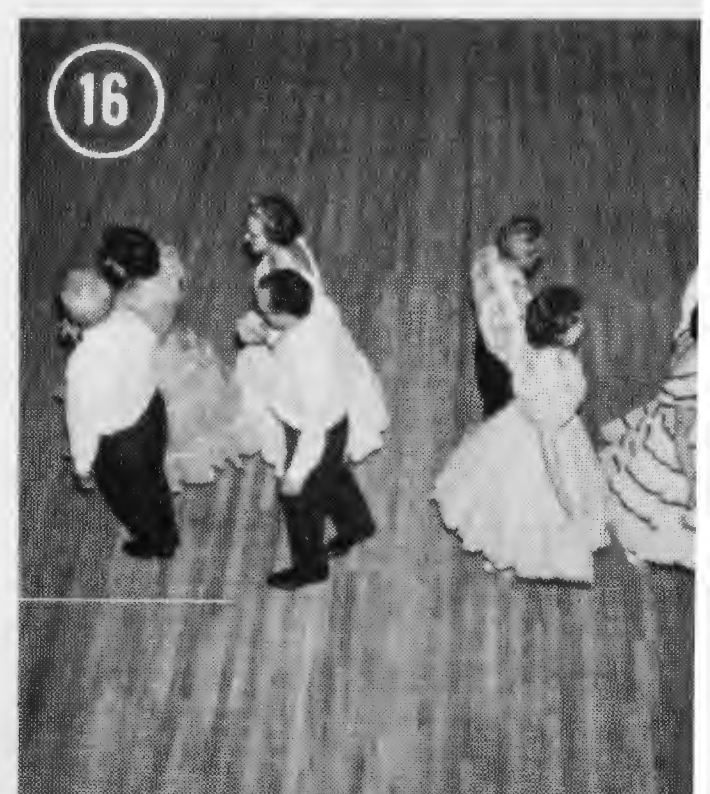
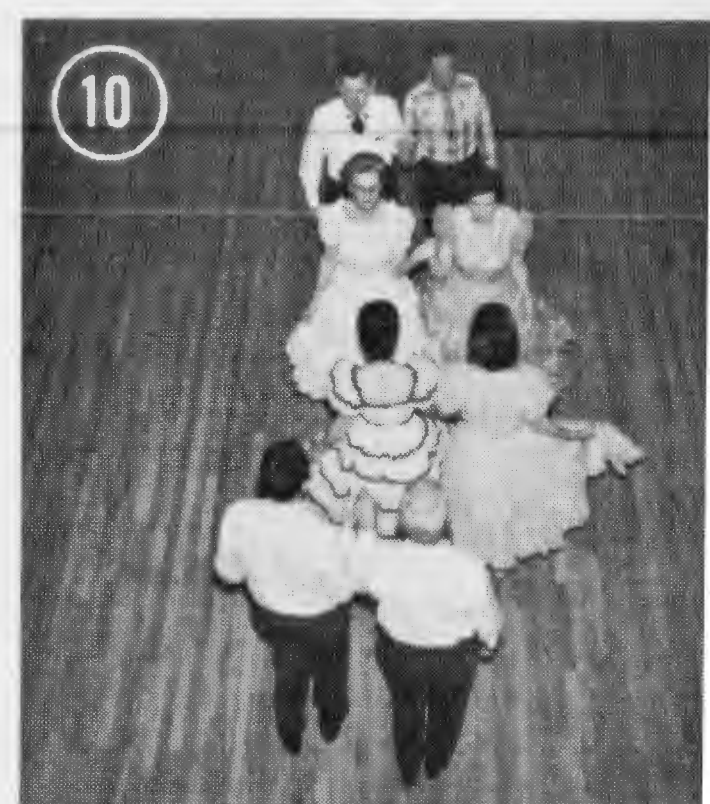
a nice comfortable double pass thru position (7).

In this *normal* transaction the rule of the definition is easy to follow, but let the dancers (as shown in figure 7) turn their back on their partner so that lines of four are formed with two men together on the left end and two ladies together on the right (8) and they immediately have to draw more seriously on their powers of concentration. Actually there's nothing to it — the two ladies working as a couple having been on the right end of the line wheel counterclockwise, while the two men acting as partners on the left end of the line move forward and make a clockwise wheel (9) to again end in a double pass thru position (10).

To make things even a bit more difficult, from this position let's have existing partners turn their backs on each other to make new lines of four. Each man is now dancing with a

lady, but two of the four couples have the men and women's positions transposed. Even so the couples on the right end (marked A) wheel counterclockwise (11) as the other couples move clockwise (12) to end in a double pass thru position (13). Were they to turn their back on this partner to form lines of four facing out, partners would once again be reunited and a simple Bend the Line and a Cross Trail to a Left Allemande would complete this figure.

Another trouble spot often shows up when a Wheel and Deal is called from facing lines of four that have not passed thru (14). Naturally the same Wheel and Deal rules apply, and those couples on the right end of each line will revolve to face out of the square (15) while the couple on the left end falls in behind them to end in *completion of double pass thru position* (16). Variety is the spice of life.





By Terry Golden, Colorado Springs, Colo.

THIS IS ONE of the most rousing of the Negro work songs — the songs that the slaves made up to help them with their jobs. There were work songs for every type of work, although the songs probably didn't develop into clearly defined classes of songs as did the Sea Chanteys, which developed specific types of rhythms to fit specific jobs on ship-board. The Lomaxes in their "Folk Song U.S.A.," or "111 Best American Ballads," have a good discussion on Negro work songs, too long to try to cover here. According to them, this song originated in the cotton fields of Texas.

Nobody could pick a bale of cotton in a day, unless there was a Paul Bunyan of cotton pickers. In fact, it would take quite a man to pick half a bale, if, indeed, he could accomplish even that. Picking cotton is tough work. It's enough to give a man traumatic arthritis of the fingers. One old boy said when he was a kid they talked him into picking cotton, telling him how much money he'd make, and when he had finished the first day, he was a total wreck and hadn't earned enough money to buy liniment.

This song was recorded years ago on a now

PICK A BALE O' COTTON

You gotta jump down and turn around to pick
a bale o' cotton,
Gotta jump down and turn around to pick
a bale a day.

Chorus: Oh Lawdy! Pick a bale o' cotton,
Oh Lawdy! Pick a bale a day!
(Repeat)

Well, me and my buddy can pick a bale o' cotton,
Me and my buddy can pick a bale a day.

I went to Corsicana* to pick a bale o' cotton,
I went to Corsicana to pick a bale a day.

Done got too old to pick a bale o' cotton,

Done got too old to pick a bale a day.

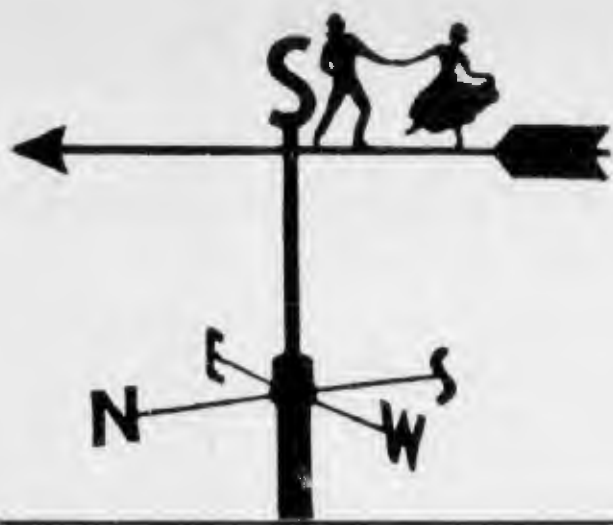
Repeat first verse. (Or make up some.)

*A town in Texas.

vanished album called "The Midnight Special," put out by Victor, featuring Leadbelly and the Golden Gate Quartet. The same group of songs appeared later on, I think, Disc label, (now defunct), done by Woody Guthrie, Cisco Houston, and Leadbelly, if I remember rightly, (can't seem to find the darn things), but the presentation was much more a hillbilly delivery than the old Victor album. The version I list here doesn't seem to be exactly the same as those I find in print. It seems to be my own version, I guess. One learns a folk song, sings it, develops one's own accompaniment and delivery, and finally, gradually, the song changes into a distinct different version. That's one of

(Continued on Page 50)

You got - ta jump down and turn a-round to
pick a bale o' cot-ton, got-ta jump down and turn a-round to
pick a bale a day. Oh, Law-dy! Pick a bale o' cot-ton
Oh, Law-dy! Pick a bale a day!



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

New York Notice

When in Manhattan, traveling square dancers are invited to dance 1st and 3rd Tuesdays with the Sleepy Hollow Square Dance Workshop which meets in the auditorium of the McBurney "Y" at 7th Ave. and 23rd St. This is an "advanced" dance, with Dick Jones calling and it is suggested that visitors wear name badges for quick identification. —Ira Ayres

Babe and Harry Murman sponsor a Dance-A-Month at Freeport, Long Island. Visiting callers during last season included Max Forsyth, Jim Brower, Al Brundage, George Campbell, Jack Livingston, Jim Pearson, Bob Dawson, Earl Johnston and Dave Taylor.

Rochester Teen Twirlers had their 6th Birthday Teen-O-Rama on March 3 at Cutler Union. This was a whole day of workshops, with dinner, entertainment and an evening dance. Bob Brundage was the featured caller in the evening and the entire project was under the direction of Frank Gillig.

Massachusetts Meanderings

The Wheel-A-Capers, Boston's wheel chair square dance group with Tex Carmichael calling extend an invitation to all handicapped square dancers to dance with them while visiting the Boston area. The club meets 1st and 3rd Mondays, 8 P.M., at the Dorchester YMCA, 755 Washington St., Dorchester. The wheel chairs are available. —Mina Ulius

In the area around Springfield, teen square dancing has become a very popular activity. There are about 13 teen clubs there. The Foot Stompers of E. Longmeadow are the newest. They graduated nine sets strong last December under the direction of teacher-caller Herb Mercier and advisor Phil Brideau. Their first official dance was on December 30 and they were pleased to have visitors from several other teen clubs.

Jerry Benoit was M.C. when another teen club, Jeans plus Queens of Hampden, had a

square dance fashion show sponsored by Meg Simpkins. This was the same club, but not the same night, at which the Foot Stompers ended up when they took a mystery ride all over the countryside, not knowing where they were bound. Red Bates was the caller that night and the young folks had a merry time. Other teen clubs are invited to write to Bob Shaw, Program Chairman of the Foot Stompers, 7 Day Ave., E. Longmeadow, Mass.

News from New Jersey

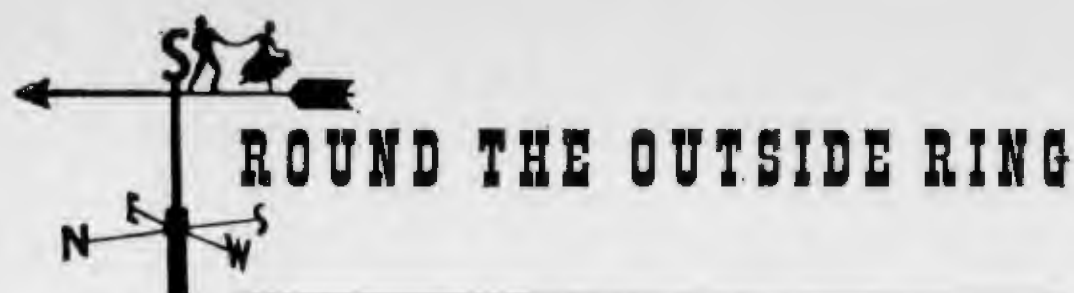
Hanover Squares of Whippany presented their first "special" occasion in the form of a dinner dance. The affair was attended by dancers from central and eastern New Jersey clubs. The covered dish supper was followed by movies of the 7th Atlantic Convention in Atlantic City. More than 100 dancers made up the 12 squares moving to the calling of Lloyd Siewers, Vin Caruso and Gardner Patton. Hanover Squares dance regularly at Salem Drive School in Whippany on 2nd and 4th Fridays. Visitors are welcome.

Summer square dancing is being featured for 14 consecutive Tuesdays starting May 29 at the air-conditioned Edison Lanes on U.S. Highway #1 just a few miles east of New Brunswick. Ernie Lens plus guest callers will be at the mike.

The Metuchen Area Girl Scout Council, assisted by the Al Aderentes and others from the Northern N.J. Square Dance Assn., planned a square dance festival commemorating the 50th anniversary of the Girl Scout movement in America. Some 2350 Girl Scouts from 7 to 16 were expected to participate. —Bob Keck

Pennsylvania Patter

The Abington Allemanders of Clarks Green wound up their first year of dancing with a buffet supper-graduation dance at the Ru-Val Club outside Scranton. The first "western-style" club in the area, the Allemanders are made up of 30 couples from small suburban



communities. The group was taught via tape by Bill Shymkus of Chicago and are now in the process of developing their own caller, Red Correll of Waymart. —*Wendel Leeman*

Washington Wandering

The Sweethearts Roundance Club has been formed from a class taught by Ivan and Aileen Pierson at Hagen's Square Dance Barn in Renton, with a 30-couple nucleus membership. Hagen's Barn, a fine facility built for round and square dancing, will be the scene of many activities to entertain visitors to Century 21, the World's Fair in Seattle. One of the highlights will be the 5th Annual Pierson's Preview of Rounds on September 23rd.

More than 60 square dance clubs in the Puget Sound area are planning a dress-up gala at the Grand Ballroom of the Olympic Hotel in Seattle. Scheduled for August 4, it is the Annual Seafair Dance in connection with that yearly celebration. Purchasing a \$1.00 Skipper Pin is all that is needed to gain admission. Lewis Wickline of the Seattle Reel Squares is chairman of the dance and promises outstanding callers. —*Tom Swint*

When square dancers do a good turn it is more than just fancy footwork on the floor. The Rod and Reeler Club of Whidbey Island, 35 miles from Seattle, bears out this rule. Many out-of-state visitors are expected this season and the club has planned a special Western Welcome for square dancers and their families. Enlisting the enthusiastic aid of Vern Johnson of the Baby Island Resort, home of the club, a hospitality committee has been formed and work begun. Special theme dances will limn the space-age; there will be scenic tours with Rod and Reeler guides; outdoor potluck picnics; scheduled childrens' activities, etc. etc. Write Kathleen Long, 8311 46th Ave., So., Seattle 18, for more specific information.

Southwest Story

June 2 is the date of the 2nd Annual Allemanders Festival in Port Arthur, Texas, to be held at the National Guard Armory with M.C.'s Royce Barfield of Sulphur, La., and Jim Horn of Dallas, plus area callers. Alvin and Mildred

Boutillier of New Orleans, La., will handle the round dance workshop and exhibitions.

The Southeast District Dance was held on April 14 at the South Jr. High School, Roswell, N.M. Traveling square dancers joined local lights for much fun. —*Lois Notestine*

Georgia Goings-On

Tybee Twirlers plan their 3rd Annual Convention of Aquaducks on July 13-14 at Savannah Beach, with Joe Robertson from Mobile, Ala., and Bob Rust from Daytona Beach, Fla., calling. Round dancing is under the direction of Clarke Carter. Write General Chairman Tom Woods, P.O. Box 11, Savannah Beach, for details. —*Shirley Knausz*

Robins Air Force Base has a new square dance club, big in hospitality and enthusiasm. Gerry and Don Schoen, formerly stationed in Paris, France, started it all, taught a class in their family room and this evolved into the Paws 'n' Taws. The members rounded up their friends and invited them to an open house party dance and the response was so great that larger accommodations had to be found for the new beginners' class. As a result, the Base Service Club decided to sponsor the new class of seven squares. Lt. General Gordon Blake, Commander Continental Air Command, and his taw, Ruth, head the list as two of the most enthusiastic dancers.

Montana Musings

The Western Montana round dancers will again sponsor a round dance festival—on June 30 and July 1—called the Round-o-Rama. It will be held in Columbia Gardens Pavilion in Butte, with P.M. workshops and evening dances. The Manning Smiths will be in charge of the program. —*Dale Thornburg*

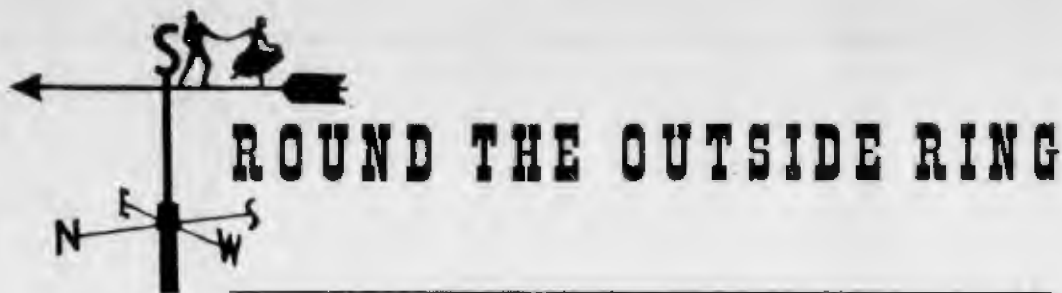
Carolina Cavorting

Western square dancing in Brevard, N.C., began in October, 1960. Since then three classes have graduated and a fourth is now under way with the able leadership of Bud Plemmons from Greenville, S.C. Bud is the regular caller for the Sylvan Squares every 2nd and 4th Friday night. On March 27 Ron Schneider called a special dance and George Campbell was the featured caller on May 24.

—*Gloria Sanders*

Arkansas Amblings

The Dudes and Dolls of Fayetteville will have their 8th Annual Festival on June 9 at the Uark Bowl, with Selmer Hovland from



Wagon Mound, N.M., calling. There will be a P.M. clinic with Russell and Ouida Corbin of Fort Smith teaching the rounds.

—Rose Maeder

The Arkansas State Square Dance Federation organized 5 membership dances for 1962. The ones past were on February 24 at Fort Smith; April 21, Paragould. The ones coming up are on June 9 at Pine Bluff and on August 18 at Texarkana. The annual Fall Festival, also a membership dance, will be held on October 19-20 at the North Little Rock Armory.

—Bill Massey

Vapor Trailers held their first meeting on March 7, the first time the Blytheville area has ever had a square dance club. It was started by personnel and dependents at Blytheville AFB but membership has been open to those in surrounding communities who are interested. Goodie and Joyce Goodman from Jonesboro are the callers. President is Bill Morris and the club meets Wednesdays at 7:30 P.M. at the base service club.

—Virginia Mayer

Mississippi Merry-Making

Dixie Wheels of Jackson are having an anniversary dance on July 14 at Carpenters Hall with Bancroft Hall calling. Belles and Beaux and Circle Eights are sponsoring Ralph Kinane from Birmingham, Ala., on June 30. Both are open dances.

—Chester Null

Jolly Squares of Starkville sponsored the Annual Snuffy Smith Week Square Dance on May 11. This was one of a week-long series of events being staged for sending the local Confederate military unit to Richmond, Va., this summer. (Hmmm? Tho't the Civil War was over). Featured caller was Joe Robertson and the Green Valley Boys made the music.

—Fred Shuman, Jr.

Of Moment in Minnesota

Checkerboard Dancers were special guests at the April 14 Turkey Trotter Festival at the Worthington high school. On April 30, "Jonesy" was imported for a dance at Brewster.

—Mrs. David Robinson

The Minneapolis Aquatennial will sponsor its second annual indoor shopping center square

dance on July 13. It will be at Apache Plaza, with air-conditioning and 20 of Minnesota's favorite callers. Dance planners are the Frank Paulahas, John Gammells and Gil Russells.

Falls Squares of Thief River Falls, dance 1st and 3rd Saturdays in the City Auditorium. Guests are welcome.

—Mrs. Mel Simon

Ohio Observations

Betty Zane Squares of Martins Ferry were hosts for the Spring Festival of the East Central Ohio Fed. of Square Dance Clubs on April 29, with callers Lou Beltz, Roy Benedum, John Elwood, Jim Long, Mary and Ed Michl, Ken Master and Ed Schnabel.

—Mrs. Leo Tighe

On September 29 the Greater Cleveland Federation will hold their Annual Square Round-Up. Herb Cain is Chairman.

The "Dial-A-Dance" Directory compiled by Larry Sloan of Lyndhurst, will soon be available. Write him at 4845 Ridgebury Blvd., for more details.

—Berle Huffman

Missouri Mores

Double O Squares of Kirkwood have two members, Ole Olson and Frank Schroeder, who are part-owners of an unusual square dance barn in St. Louis County. The barn has excellent callers and a good floor plus a Chuckwagon Snack Bar, a Record Corner and a Western Clothing Store. It is called the Promenade, located in Manchester.

—Evelyn Osdieck

Canada Cavorting

A real pioneering spirit was displayed by Jim Gough of Wawa, Ontario, who drummed up nine sets of dancers for a class in this newly-opened mining town. Alf and Elsie Weller drive 295 miles every Saturday night in order to teach this group, who are called the Hard Hat Hoedowners, with Bob Cockaune as president.

—Cecelia Greenwood

Wyoming Welfare

Travelers planning to go to the World's Fair in Seattle are also urged to include Yellowstone Park in their itineraries. Going further, they are specifically invited to square dance with the Hoedowners in Casper while en route. The club dances 2nd and 4th Saturday nights and is registered with the Chamber of Commerce in Casper, so information may be obtained there.

—Ruth Komma

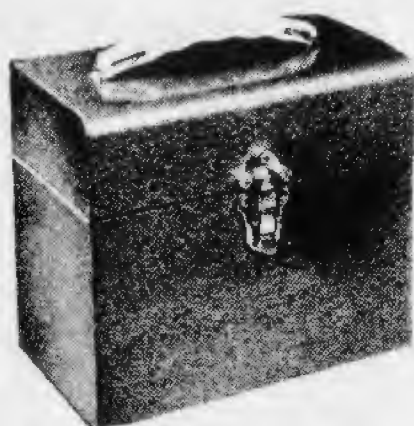
Another Wyoming stop for square dance travelers is the 11th Annual Cow Town Hoedown on June 8-9 in Sheridan. Johnny LeClair and Larry Faught will call.

—Wallace Black

STEEL RECORD CASES

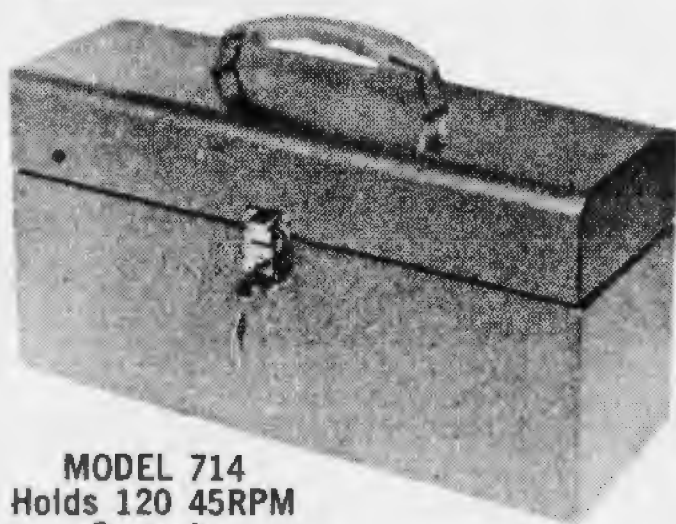
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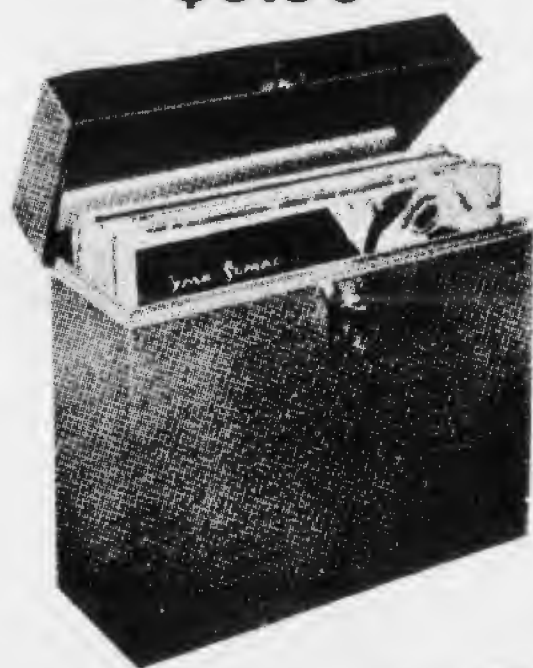
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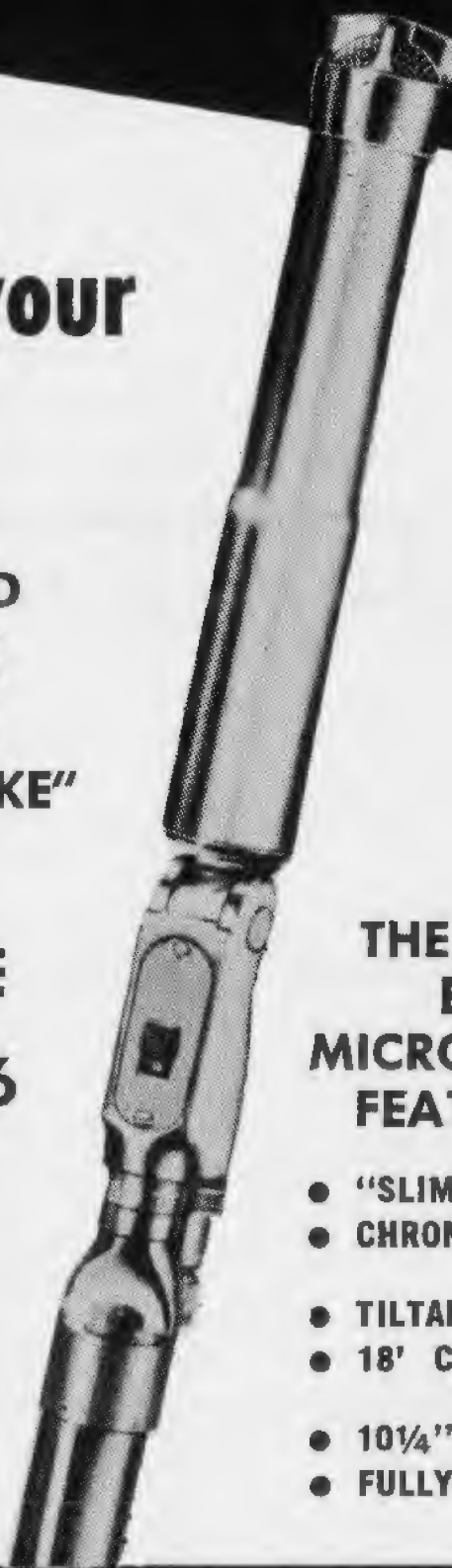
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DANCE RECORD CENTER

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NEWARK 14, NEW JERSEY



June 1962

IN THIS ISSUE of the Sets in Order Workshop we'll start out with five good drills conceived by George Elliott covering the subject "everybody work." Over on the right is an exceptionally good, easy mixer for your classes.

Forward eight and back with you
Two and four a right and left thru
One and three trail thru and separate
Go around one
Everybody work
Do a right and left thru across the set
Turn the girl like you always do
Pass thru and turn back
Find old corner, left allemande

One and three a half sashay
Go up to the middle and back that way
Pass thru
Separate go around one
Everybody work
Trail thru and pass one by
Find old corner, left allemande

One and three a half sashay
Go up to the middle and back that way
Pass thru
Turn to the right, go around two
Join that pair and everybody work
A right and left thru across the set
Turn the girl
Same ladies chain and chain back
Same ladies lead a Dixie chain
Gals turn left, boys turn right
Find old corner, left allemande

One and three a half sashay
Go up to the middle and back that way
Go down the middle and trail thru
Separate, go around two
And everybody work
Go right and left grand

Forward eight and back with you
One and three a right and left thru two by two
Same four pass thru
Separate, go around one
Everybody work
Pass thru
Turn to the right go single file
One by one Indian style
Men turn in place
Dixie grand
Right, left, right
Left allemande

MIXER FOR FIRST NIGHTERS**DANCING IN THE STREETS**

By Dot and Date Foster, Decatur, Illinois

Record: Blue Star 1604**Position:** Intro, Butterfly; Dance, Semi-Closed**Footwork:** Opposite, directions for M**Intro:** Wait 4 meas: Back Away, 2, 3, Point; Together, 2, 3, Touch;

In BUTTERFLY pos with M's back to COH, wait 3 pickup notes and 4 meas (8 cts); then M backs into COH with 3 steps and a point (W backs twd wall with 3 steps and a point); then back to partner with 3 steps and a touch (to SEMI-CLOSED).

Meas.**1-4 Fwd Two-Step; Two-Step; Two-Step; Two-Step;**

In SEMI-CLOSED pos do four two-steps fwd in LOD.

5-8 Walk, 2; Twirl, 2; Side Balance; Side Balance;

Still in Semi-Closed pos walk 2 steps; then as M walks fwd 2 more steps, W twirls once in 2 steps into BUTTERFLY pos, M's back to COH; side balance LOD stepping side L, in place R/L; then balance in RLOD.

9-12 Back Away, 2; 3, Point; Fwd R, 2; 3, Touch;

Back away from partner L, R, L, point R: approach new partner (R hand lady) stepping R, L, R, touch (touch hands at shoulder hgt).

13-16 Back Away, 2; 3, Point; Together R, 2; 3, Touch;

Repeat action of meas 9-12 ending in SEMI-CLOSED pos with the next right hand lady. Change partners twice with each sequence of the dance.

LAST TIME THRU APPROACH NEW GIRL AND BOW.

STAR THRU — CALIFORNIA TWIRL

By Harry Baker, Salt Lake City, Utah

One and three forward up and back with you
Forward again and star thru, pass thru
Right and left thru with the outside two
Dive thru, California twirl, star thru
Pass thru, go on to the next right and left thru
Star thru, dive thru, California twirl
Star thru, pass thru, go on to the next
Right and left thru, star thru, dive thru
California twirl, star thru, pass thru
Go on to the next right and left thru
Star thru, dive thru, pass thru
Allemande left

FACE THE OTHER MIDDLE

By Bob Hayden, Lake Jackson, Texas

Head ladies chain across the way
Finish it off with a half sashay
Heads lead right and circle in time
Ladies break and make a line
Forward eight and stand in the middle
Gents square thru to the tune of the fiddle
Ladies face the other middle
Circle four and keep in time
Gents break and make a line
Forward eight and stand in the middle
Ladies square thru to the tune of the fiddle
Gents face the other middle
Square thru four hands around
Make a line of four when you come down
Bend the line to solve this riddle
Now all eight of you face the other middle
Ladies square thru three-quarters round
There's old corner, left allemande

STAR AND CIRCLE

By Elmer Alford, The Dalles, Oregon

Heads star right in the middle of the town
Back by the left and don't fall down
Corners all with a right and left thru
Turn your girl and dive thru
Circle four half way round
Now pass thru, split the ring
Go around one, into the middle and star thru
Now substitute, do a right and left thru
Turn 'em too, now substitute
Circle four in the middle
Go half way round, pass thru
Then half square thru with the outside two
You turn back, box the gnat
Now right and left thru the other way back
Now star thru, right and left thru
Dive thru, star thru
Right and left thru now turn your girl
Cross trail, left allemande

SINGING CALL *

TIPPERARY

By Ed Gilmore, Yucaipa, California

Record: Balance X110, Flip instrumental
by Ed Gilmore
FIGURE: (Twice for heads and twice for sides.)
Head two couples promenade, half way around
the square
Chain those girls across the set and turn
the lady there
Go to the right, you circle four and make
a line for me
Go forward eight and back. One and three
diagonally
Right and left thru, you turn and pass thru
Hook the sides and turn that line, all the way
Bend the line and chain the ladies
Same two, go forward up and back with you
Now you star thru, your corner swing now
Swing and promenade the ring
It's a long, long way to Tipperary
But my heart's right there . . .
Tag Ending: Bow to your partners all, thank
your lady, that'll be all.

OCEAN ROLL

By Nonie Moglia, Castro Valley, California

One and three right and left thru
Turn 'em around half square thru
Split the outside go round one, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Those in the middle pass thru
Do sa do the outside two
All the way round to an ocean wave
Balance out, back with you
Arch in the middle the ends duck thru
Girls turn back, star thru
Step right out and bend the line
With the opposite star thru
Do sa do the outside two
All the way round to an ocean wave
Balance out, back with you
Arch in the middle the ends duck thru
Gents turn back, star thru
Forward eight and back in time
Pass thru and bend the line
Two ladies chain across you do
Turn 'em round then right and left thru
Go back again right and left allemande

HOW COME?

By Al White, Ontario, California

One and three forward and back
Half square thru across the track
Circle half with the outside two
Dive thru, star thru
Right and left thru, full turn and separate
Go around two, hook on the end
Line up four like you oughta do
Go forward eight and back
Bend the line, opposite lady
Box the gnat, right and left thru
The other way back
Star thru, right and left thru
Lookie there, corner left allemande

MISSISSIPPI ENDS DUCK OUT

By Dusty Rhodes, Biloxi, Mississippi

Heads to the middle and back with you
Forward again, right and left thru, turn on around
Pass thru, separate go around two
Hook on the ends that's what you do
Forward eight, eight back out
Arch in the middle ends duck out
Around one come down the middle
Right and left thru, turn on around
Cross trail thru around the outside
Around two, make lines of four
Forward eight then back out
Arch in the middle ends duck out
Around one into the center
Box the gnat, cross trail thru the other way back
Allemande left

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

AUTOMATIC WASH

By Bob McDaniel, Topeka, Kansas

Walk all around that corner Sue
Come back to your partner, star thru
Join eight hands, hear me shout
Circle to the left sunnyside out
Break with the left, pull the right lady under
Do an allemande left with your left hand
Partner right, go right and left grand

SAY "HEY!"

By Sam Grundman, Berkeley, California

Head two couples, one and three
Move up to the middle and back
Same two left square thru
Three-quarters round but U turn back
Then square thru four hands say Hey!
While the side two couples do a half sashay
All star thru two by two
Bend the line, do a left square thru
Three-quarters round but U turn back
And square thru four hands say Hey!
While the outside two do a half sashay
Inside two star thru
California twirl, then left square thru
Three-quarters round but U turn back
And square thru four hands say Hey!
The outside two U turn back
All four couples box the gnat
Change hands, left allemande

DIVIDING LINES

By Ralph Kinnane, Birmingham, Alabama

(*) Head ladies chain across the way
Side two couples do a half sashay
Head couples go forward
Up to the middle and back with you
With the opposite lady star thru
Go right and left thru, turn 'em on around
Then square thru three-quarters around
Three hands around in the middle of the floor
Split those two, make a line of four
Go forward eight and back with you
Forward again, pass thru
Ladies go left, gents go right
Star thru with the first in sight
Double pass thru across the way
Face your girl, back away
(A) Pass thru, keep time with the fiddle
Wheel and deal, put the girls in the middle
Girls square thru in the middle you know
Three-quarters around then do sa do
Full around to an ocean wave
Rock it forward and rock it back
Go right and left grand round that track
(B) Do sa do go all the way around
Make an ocean wave when you come down
Balance forward and balance back
Pass thru across the track
Join hands and the ends turn in
Box the gnat in the middle of the pen
Hang on tight and square thru
Three-quarters around, that's all you do
Then allemande left . . .

Omit line (*) when using part (B)

A TOUGHIE

BREAK

By Gordon Blaum, Miami, Florida

Side two couples right and left thru
All four men split your corners around one
Into the middle with a left hand star
Go all the way around and take your partner
Star promenade side by side
Lines divide, heads go right, sides left
Dixie chain, lady left, gent right, allemande left

BREAK

By Glenn Ashcroft, Penticton, B.C., Canada

Allemande left your corner maid
Come back one and promenade
Keep on going don't slow down
Couples one and three wheel around
Face the sides and star thru
Opposite lady star thru, California twirl
Forward out and back you do
Bend the line, then cross trail thru
Here comes your corner, left allemande

BREAK

By Vern Smith, Dearborn, Michigan

Heads to the right, right and left thru
Same heads right, right and left thru
Same heads right, right and left thru
Same heads right, cross trail thru
Allemande left . . .

SINGING CALL *

I'LL SWING YOU BABY

By Fred Christopher, St. Petersburg, Florida

Record: SIO F123, Flip instrumental

by Johnny LeClair

INTRO and MIDDLE BREAK:

Four little ladies promenade, go inside of
the hall
Box the gnat at home, gents star left and
hear my call
Right hand turn your partner, turn your
corner by the left
Twirl your own and promenade the set
Oh, oh, oh, oh, — all wheel around, promenade
the other way
Girls star right, the gents back track I say
The second time you meet, turn her left and
promenade
Then take her home with you
Say, "Baby, I'll swing you"
FIGURE:
Head two couples forward, come back and
don't be late
Square thru three-quarters, then you separate
(Go) round one to the middle, do sa do so neat
Then pass thru and swing the one you meet
Oh, oh, oh, oh, — allemande your corner,
do sa do your own
Allemande left again, then promenade your own
Promenade this cutie, go full around the ring
Then take her home with you
Say, "Baby, I'll swing you"

Sequence: Intro, Figure twice for heads,
Middle Break, Figure twice for sides.

SIMPLE FLOWING WALTZ

REACH FOR THE STARS

By Jerry and Charlie Tuffield, Denver, Colorado

Record: Shaw 247

Position: Open, facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Waltz Bal Apart; Together 2, 3;

In OPEN pos, M waltz balance twd COH (W twd wall), stepping L to side, R behind L, L in place; M waltzes in place (R, L, R) while W turns 1/2 L face in 3 steps (L, R, L) to face partner and end in CLOSED pos, M facing LOD.

DANCE

1-4 Twinkle Out; Twinkle In; Dip Back; Waltz Fwd (W Twirls);

In Closed pos, M facing LOD, travel diag twd wall in LOD — step L across R, step to side on R, close L to R (W crosses behind); diag twd COH — step R across L, step to side on L, close R to L; M dips back on L in RLOD, bending knee slightly (W dips fwd on R) and hold 2 counts; M waltz fwd starting R while W twirls 1 1/2 R face to end in OPEN pos, facing LOD.

5-8 Step, Swing, —; Step, Touch, —; Step, Flare, —; Step, Touch, —;

In Open pos, step on L, swing R, pivoting to BACK-TO-BACK pos; step to side (LOD) on R, touch L beside R, change hands joining M's L and W's R; step on L, flare R foot around, pivoting L face twd RLOD to face partner and join both hands momentarily; step R, touch L, —.

9-12 Waltz Out; Waltz Fwd (W Turns to Banjo); Waltz Fwd; Maneuver;

In Open pos, waltz fwd, turning slightly Back-To-Back; M waltz fwd while W turns (L, R, L) 1/2 L face to end in BANJO pos (R hips adjacent); waltz fwd in Banjo pos (W bwd); M step fwd in LOD on R turning 1/4 R face to face partner, step to L side in LOD on L, again turning 1/4 R face, close R to L while assuming CLOSED pos, M's back to LOD.

13-16 Waltz; Waltz; Waltz; Twirl;

Dance 3 R face turning waltzes: on Meas. 16 twirl W R face under M's L and her R arm to end in OPEN pos, facing LOD.

17-20 Step, Swing, —; Change Sides, 2, 3; Cross, Side, Behind; Step, Draw, —;

Step on M's L, swing R across; partners change positions, M crossing twd wall in front of W (R, L, R) turning R face to face COH, while W crosses over twd COH (L, R, L) turning under her L and M's R hand (California twirl) to end in BUTTERFLY pos, facing with arms extended, both hands shoulder high; grapevine twd LOD, M crossing M's L in front of R, step to side on R, behind on L (W crosses in front on R, to side on L, behind on R);

step R in LOD and draw L to R.
21-24 Step, Swing, —; Change Sides, 2, 3; Cross, Side, Behind; Step, Draw, —; Repeat action of Meas. 17-20 in RLOD, ending in OPEN pos facing LOD.

25-28 Waltz Fwd; Wrap, 2, 3; Waltz Fwd; Unwrap-Maneuver;

Starting M's L, waltz fwd 1 meas in LOD; as M waltzes fwd (R, L, R) W makes a full L face turn inside M's R arm in 3 steps (L, R, L) to end in WRAP pos, with M's R and W's L hands joined around W's waist and M's L and W's R hands joined in front, both facing LOD; waltz one meas fwd in LOD; retaining hand-holds M maneuvers in 3 steps (R, L, R) to end with back to LOD, while W does one full R face turn (L, R, L) under her R and M's L hands to end in CLOSED pos (this last meas should be done while progressing in LOD).

29-32 Waltz; Waltz; Waltz; Twirl;

Repeat action of Meas. 13-16, ending in CLOSED pos, M facing LOD.

ENTIRE DANCE IS DONE THREE TIMES. On the last time through, twirl the lady on meas 32, bow and curtsy.

SEE BEE

BABY BUMBLE BEE

By Bob and Nita Page, Hayward, California

Record: SIO X3131

Position: Skater's, both facing LOD.

Footwork: Same throughout dance, starting L, direction for M except where indicated.

Meas. INTRODUCTION

1-4 Wait; Wait; Wheel Around, , Step, ; 3, , 4, ;

Wait two meas: in SKATER'S pos both starting L ft W walks around M (one full turn) as M back around in place L, R; L, R; to end facing LOD wt on R.

PART A

1-4 Side, Behind, Side, Swing; Side, Behind, Side, Swing; Cross, , Cross, ; Cross, , Cross, ;

Starting L grapevine twd COH — step side on L, behind on R, side on L, swing R in front of L; repeat moving twd wall, step side on R, behind on L, side on R, swing L in front of R; Stagger step: step L across in front of R, step R across in front of L, step L across in front of R, step R across in front of L to end facing LOD.

5-8 Step, Close, Step, Flare; Step, Close, Step, Flare; Cross, , Cross, ; Cross, , Cross, ;

Progressing LOD two-step diag fwd twd wall, step L, close R to L, step L, flare R in front of L twd COH; step R diag fwd across LOD (twd COH), close L to R, step R fwd, flare L across in front of R; four stagger steps to repeat action of meas 3-4 to end facing LOD.

PART B

- 9-12 Side, Behind, Side, Touch; Step/Turn, —, Step, —; Side, Behind, Side, Touch; Step/Turn, —, Step, —;**

Starting L grapevine twd COH — step to side on L, behind on R, side on L, touch R beside L; step to side on R, making 1/4 R face turn (to face wall) W in front of M and at the same time release M's L and W's L hands but extended joined R hands, step L beside R; starting R repeat grapevine moving RLOD — step side on R, behind on L, step to side on R, touch L beside R; step to side on L making 1/4 R face turn (to face RLOD) inside hands joined, W on M's L side, step R beside L.

- 13-16 Side, Behind, Side, Touch; Step/Turn, —, Step, —; Side, Behind, Side, Touch; Step/Turn, —, Step, —;**

Starting L grapevine twd wall — step to side on L, behind on R, side on L, touch R beside L; step to side on R making a 1/4 R face turn (to face COH) W behind M, R hands joined and extended, step L beside R; starting R foot repeat grapevine in LOD stepping side on R, behind on L, side on R, touch L beside R; step to side on L making a 1/4 R face turn (to face LOD), step R beside L, ending in SKATER'S pos.

PART A (Repeated)

- 17-20 Side, Behind, Side, Swing; Side, Behind, Side, Swing; Cross, , Cross, ; Cross, , Cross, ;**

Repeat action of Meas. 1-4.

- 21-24 Step, Close, Step, Flare; Step, Close, Step, Flare; Cross, , Cross, ; Cross, , Cross, ;**
Repeat action of Meas. 5-8.

PART C

- 25-28 Step, 2, 3, Swing; Back, Back/Turn, Walk, Walk; Step, 2, 3, Swing; Back, Back/Turn, Walk, Walk;**

Progressing LOD and diag twd wall step L, R, L, swing R; step bwd R, step bwd and turn on L (1/2 R face turn for both) facing diag across RLOD twd COH in L Skater's pos, W on M's L side, step fwd R, L; step fwd R, L, R, swing L; step bwd L, step bwd and turn on R (1/2 L face turn for both) returning to regular Skater's pos, step fwd L, R, maneuvering to end facing diag twd LOD and COH.

- 29-32 Step, 2, 3, Swing; Back, Back/Turn, Walk, Walk; Step, 2, 3, Swing; Back, Back/Turn, Walk, Walk;**

Repeat action of Meas. 25-28 moving fwd diag across LOD twd COH and bwd diag across RLOD twd wall, to end facing LOD in SKATER'S pos.

Sequence: A, B, A, C. Dance through twice, add ending.

- Ending: Step, 2, Turn, Bow;**

Step L, R, release L hands, W makes R

face turn to end FACING partner (M's back to COH), change hands, BOW and CURTSY.

HIT TUNE

MOON RIVER

By Dean and Lorraine Ellis, Dallas Center, Iowa
Record: Windsor 4674

Position: Open-Facing, M's back to COH, M's R and W's L hands joined

Footwork: Opposite, directions for M

Meas.

INTRODUCTION

- 1-4 Wait; Wait; Bal Apart, Point, —; Together, Touch, —;**

Wait 2 meas: bal bwd away from partner twd COH on L, point R toe fwd twd partner, hold 1 ct; step diag fwd twd wall and RLOD on R, swing joined hands bwd twd RLOD at shoulder hgt, touch L toe beside R ft, hold 1 ct.

DANCE

- 1-4 Waltz Away; Wrap; Fwd Waltz; W In Front (to Closed);**

Start L ft, swing joined hands fwd and waltz 1 meas fwd in LOD and slightly away from partner; swinging joined hands bwd, M starts R and waltzes 1 meas fwd in LOD with short steps, while W starts L ft and takes 3 steps to make a full L face turn while progressing down LOD and assuming WRAP pos with M's L and W's R hands joined in front, M's R arm around W's waist holding her L hand, both facing LOD; in Wrapped pos, start L and waltz 1 meas fwd in LOD; releasing W's R hand from his L, M starts R and waltzes 1 meas fwd in LOD with short steps, while W starts L and waltzes 1 meas to maneuver in front of M to end in CLOSED pos, M facing LOD.

- 5-8 Waltz Turn L; Waltz Turn L (to Open-Facing); W Solo Roll R; Face (to Butterfly), Touch, —;**

Start fwd in LOD on L and waltz 2 meas down LOD making a 3/4 L face turn to end in OPEN-FACING pos, M's back to COH and with M's R and W's L hands joined; swinging joined hands thru then releasing, M starts L and waltzes 1 meas fwd in LOD while W starts R and does a R face solo roll down LOD with 3 steps, ending with both facing LOD; step fwd in LOD on R turning 1/4 R to face partner and take BUTTERFLY pos, touch L toe beside R ft, hold 1 ct.

- 9-16 Repeat Action of Meas. 1-8, ending in Butterfly pos, M's back to COH.**

- 17-20 Waltz Balance L; Reverse Roll; Twinkle; Cross, Fwd, Close (to Skirt-Skaters);**

In Butterfly pos with M's back to COH, do 1 left waltz balance by stepping to L side in LOD on L swaying upper body to L side, step on R XIB of L and step in place on L while releasing M's R and

W's L hands and turning $\frac{1}{4}$ R face to face RLOD in LEFT-OPEN pos with M's L and W's R hand joined; swinging joined hands fwd in RLOD then releasing, partners do a reverse solo roll down RLOD, M starting R and rolling R face, W starting L and rolling L face, ending with partners facing, M's back twd COH; joining M's L and W's R hands, start L and do 1 twinkle step twd RLOD with both crossing in front and ending with partners facing, M's back to COH; releasing joined hands, M steps on R XIF L turning $\frac{1}{4}$ L to face LOD, steps fwd in LOD on L ft and closes R to L, as W steps on L XIF R turning $\frac{1}{4}$ R to face LOD, steps fwd on R and closes L to R while taking SKIRT-SKATERS pos, both facing LOD.

21-24 Wheel L, 2, 3; 4, 5, 6 (to Banjo); Back Twinkle; Back Twinkle (to Banjo);

In Skirt-Skaters pos and starting M's L, do a full L face (CCW) wheeling couple turn with 6 steps, M backing around in place and loosening Skirt-Skaters pos to allow freedom for W to turn on counts 5 and 6, while W sweeps around in a wider arc and uses counts 5 and 6 to change from Skirt-Skaters pos to BANJO pos with a $\frac{1}{2}$ L turn, ending with partners in Banjo pos, M facing LOD; with M starting L XIB and W on R XIF, do 1 twinkle step down RLOD turning $\frac{1}{2}$ R during cts 2 and 3 to end in SIDECAR pos with M facing RLOD; start R ft and repeat twinkle with M crossing in back and W crossing in front, turning $\frac{1}{2}$ L on cts 2 and 3 and progressing in LOD, to end in BANJO pos, M facing LOD (please note that the twinkles are done down RLOD and up LOD, not across LOD).

25-28 Fwd Waltz; Fwd, Side, Close; Bal Apart, Point, —; Spin Maneuver (to Closed);

In Banjo pos and starting L, waltz 1 meas fwd in LOD; step fwd in LOD on R turning $\frac{1}{4}$ R to face partner and wall in brief LOOSE-CLOSED pos, step to L side twd LOD on L, close R to L; release Closed pos, join both hands, bal bwd twd COH away from partner to arm's length on L, point R toe fwd twd partner, hold 1 ct; releasing M's L and W's R hands, and with M giving W a slight lead to her L hand with his R, M starts R and waltzes 1 meas maneuvering a $\frac{1}{4}$ R turn to face RLOD in front of W, while W starts L and does a $\frac{3}{4}$ L face solo spin in 3 steps, ending with partners in CLOSED pos, M facing RLOD.

29-32 Waltz Turn R; Waltz Turn R (to Open-Facing); Waltz Away; Waltz Together (to Butterfly);

Start bwd in LOD on L and waltz 2 meas down LOD making a $\frac{3}{4}$ R face turn and ending in OPEN-FACING pos with M's back twd COH, M's R and W's L hands

joined and extended in RLOD at shoulder hgt: start L and swing joined hands fwd, waltz 1 meas in LOD and slightly away from partner; start R and swing joined hands bwd twd RLOD, waltz 1 meas in LOD and twd partner to end in BUTTERFLY pos, M's back twd COH.

33-38 Bal Apart, Point, —; Spin Maneuver; Waltz Turn R; Waltz; Waltz; Twirl (to Open-Facing);

With both hands joined, bal bwd away from partner twd COH on L to full arm's length, point R toe fwd twd partner, hold 1 ct; release M's L from W's R hand, and with M giving W a slight lead to her L hand with his R, M starts R and waltzes 1 meas maneuvering $\frac{1}{4}$ R face to face RLOD in front of W, while W starts L and does a $\frac{3}{4}$ L face solo spin with 3 steps, ending with partners in CLOSED pos, M facing RLOD; start bwd in LOD on L and waltz 3 meas down LOD making $1\frac{1}{2}$ R face turn; as M starts R and waltzes 1 meas down LOD, W starts L and does a $\frac{3}{4}$ R face twirl down LOD under her R and M's L arm, to end with partners in OPEN-FACING pos, M's back twd COH, M's R and W's L hands joined and extended out in RLOD at shoulder hgt, ready to repeat the dance.

PERFORM ENTIRE ROUTINE A TOTAL OF TWO TIMES with partners making the usual acknowledgement following the twirl during meas 38 of the second and last sequence.

WHEELING STARS

By Fred Christopher, St. Petersburg, Florida

Head two couples bow and swing
Side ladies chain across the ring
Side two couples bow and swing
Head ladies chain across the ring
Turn this girl then the heads square thru
Four hands round in the middle you do
Circle four on the side of the floor
Head gents break and line up four
Forward eight, back you reel
Pass on thru, wheel and deal
It's a double pass thru, first couple left
next couple right
Star thru, then a right and left thru
Turn on around and star thru, pass thru
Wheel and deal go two by two
Those who can star thru, pass thru
Split the ring go around two
Line up four that's what you do
Forward eight, back to the world
Forward again, star thru, Frontier whirl
Go right and left thru and turn the girl
Now star thru, don't you squeal
Just pass on thru and wheel and deal
Do a double pass thru across the night
First couple left, next couple right
Just star thru, left allemande

SINGING CALL *

BUMMING AROUND

Record: Golden Square 6004, Flip instrumental
by Bill Castner

OPENER and ENDING:

**Allemande left your corner, allemande right
your own**

**Go back and swing the corner as if she were
your own**

**Allemande left new corner, allemande right
your own**

**Go back and swing the corner as if she were
your own**

**Allemande left your corner, allemande right
your own**

**Go back and swing the corner as if she were
your own**

**Allemande left your corner, allemande right
your own**

**Go back and swing your corner, then promenade
and sing**

Ka-Ka-Ka-Katie, beautiful Katie

I'll be waiting at the ki-ki-ki-kitchen door

***Now corners all you do sa do, and the head
two couples get ready to go**

FIGURE:

**The head two couples lead to the right and
circle just half way**

**The other way back, you're going wrong, now
listen to what I say**

**You right and left thru and right and left back,
and don't you dare fall down**

**Put the ladies in the center and the gentlemen
march around**

**Four old gentlemen march around, you march
around the ring**

**Pass your own and bow to the next, then give
her a great big swing**

**Go forward all and stomp your feet with a
... one ... two ... three ... four**

**Allemande left on the corner and a grand
old right and left**

**Grand right and left until you meet and then
you do sa do**

**Now bow to that lady and weave around you
know**

**Go in and out and when you meet give your
girl a swing**

**Swing your lady twice around then promenade
and sing**

Ka-Ka-Ka-Katie, beautiful Katie

I'll be waiting at the ki-ki-ki-kitchen door

***Now corners all you do sa do, the head two
couples get ready to go**

Sequence: Opener, Figure twice for heads,
Figure twice for sides, Closer.

***TAG ENDING (for closer only):**

**Bow to your partners, corners too, now wave
to the girl across from you**

**What do you know, why we're all thru,
de-doodle-e-doo, de-doodle-e-doo**

**De-doodle-e-doo, de-doodle-e-doo ...
(fade out)**

SURPRISE

By Bill Gaynor, Valparaiso, Indiana

From promenade position:

Two and four watch it man

Heads wheel around, left allemande

Partner right, right and left grand

BROOK'S BREAK

By John Brooks, Chicago, Illinois

First and third right and left thru

Two and four cross trail thru, U turn back

Right and left thru on the same old track

One and three cross trail thru

Find your corner, left allemande

DIXIE TWIRL WORKSHOP

By Bill Castner, Pleasant Hill, California

Side two couples right and left thru

Head two couples cross trail thru

Go around two make a line of four

Forward eight and back once more

Bend the line and pass thru

Dixie twirl just like that

Now just the ends box the gnat

Back right up to a line you do

Bend the line do a right and left thru

Two ladies chain across the land

Chain 'em back to a left allemande

HALF-WAY

By Cal Kinney, Rancho Cordova, California

All four ladies chain across

Turn the girls, don't get lost

One and three do a half square thru

Half square thru the outside two

All four couples Frontier whirl

Forward eight and back you whirl

Forward again half square thru

Center two you half square thru

All four couples Frontier whirl

Allemande left

CONTRA CORNER

NEEDHAM REEL CIRCLE CONTRA

Adapted from "Needham Special" by Herbie
Gaudreau, Holbrook, Mass.

Adaptation by Chet Held, Portland, Oregon

Formation: Double circle, one couple facing LOD,
opposite couple facing RLOD.

Do sa do the one you face

— — — — **Bow and swing (same girl)**

— — — — **Put her on your right and make a line
(facing LOD)**

Down the center go four in line

Wheel as a couple and come back up

Bend the line, two ladies chain

Turn that gal and chain on back

Pass thru and U turn back

**(Join hands in one big ring on the outside and
inside)**

Balance forward and back

With a new girl right and left thru

Men face left and the ladies face right

Do sa do the one you face

THAT'S WHAT I SAID

By John Kemppainen, E. Lansing, Michigan

One and three the ladies chain
Turn 'em around we're gone again
Side two couples lead to the right
Circle four and you keep it tight
Head men break to a line of four
Forward eight and back I say
Gals roll away with a half sashay
Those who can do a right and left thru
Turn those girls and chain them too
Forward eight and back like that
With the one across you're gonna box the gnat
A right and left thru the other way back
Star thru across from you, face a couple
Eight chain thru (fill in patter)
Square thru three-quarters in the middle
of the land
Left allemande

STAR THRU GAMBLE

By Lyle K. Ehmke, Belle Plaine, Kansas

Heads go forward and back with you
Forward again and star thru, pass thru
Star on thru with the outside two
Pass thru, go on to the next with a
Right and left thru now
Dixie chain, don't take all night
She goes left and he goes right
Box the flea and look her in the eye
Promenade and don't ask why
Promenade and don't slow down
Keep on walkin' those girls around
One and three you wheel around
Do a right and left thru then circle four
The head gents break and line up four
Forward eight and back with you
*Shake the dice that's what you do
Square thru three-quarters man
Go right left right then stick out your hand
Allemande left with the old left hand
Partner right in a right and left grand
*For explanation of Shake the Dice please refer
to page 46, July 1961 issue of Sets in Order.

ROUTINE NUMBER TWO

By Ed Epperson, Battavia, Iowa

One and three swing your maid
Go round and round then promenade
Half way round the ring with you
Down the center with a right and left thru
Head ladies chain across I say
Turn this girl and half sashay
Go forward up and back
Square thru the wrong way back
Count four hands and have some fun
Split the sides and go around just one
Stand there four in line
Forward up and back
Pass thru and bend the line, star thru
Double pass thru
First couple left and the next one right
Pass thru, go on to the next, star thru
Right and left thru, turn 'em on around
Square thru three-quarters round
To original partner, left allemande

PETTICOAT PARLAY

By Wendell Abbott, Stockbridge, Michigan

Side ladies chain across the hall
Just the head gents watch this call
Face your corner box the gnat
New couple one right after that
Go down the middle and split two
To a line of four is what you do
Now forward four and back in time
Dance up to the middle and bend the line
Then pass thru and star thru
Then promenade go round the town
One and three will wheel around
Right and left thru, turn on around
And pass thru and Frontier whirl
Square thru three-quarters round
Go on to the next and square thru
Three-quarters round is all you do
Then courtesy turn your own little Sue
Pass thru and Frontier whirl
Now star thru and pass thru
Left allemande . . .

SINGING CALL *

RAGTIME BANJO BALL

By Paul Moore, Columbus, Ohio

Record: Top 25035, Flip instrumental

by Paul Moore

INTRO and BREAK:

Allemande the corner, walk by your own
Turn a right hand round the right hand girl, and
a left hand round at home
Men star by the right one time around
Turn the partner by the left and then, a full
turn — four ladies chain
Chain the girls across, turn on around —
chain back
Chain 'em back and turn your own, your
corner do sa do
Back to back and around, come on back and
promenade
Promenade your honey, take a walk now with
your maid
Hey, you're walkin' with your baby,
go home and swing
At the Ragtime Banjo Ball
FIGURE:
Head (side) couples forward, come back with
a half sashay
Pass thru, turn to the right, behind the sides
(heads) you stay
Go forward up and back, do a double pass thru
First couple go right and next one left, do a
right and left thru with the two you've met
Turn your girl and make a line, go walkin'
up and back
Square thru, four hands around the track
Find the corner, swing her, you swing her
round and round
Promenade this cutie, take a walk round
the town
Hey, you're walkin' with your baby,
go home and swing
At the Ragtime Banjo Ball
Sequence: Figure twice for heads, Break,
Figure twice for sides.

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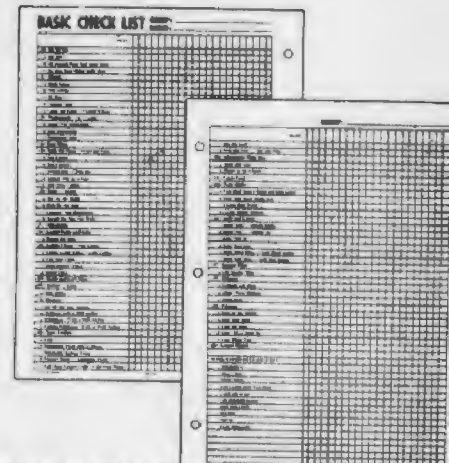


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(More Letters from Page 9)

friendliness and to promote more visiting between clubs . . .

Incidentally, I enjoyed your presentation of the Organization of Square Dance Activity. (Feb. '62 S.I.O.). I feel that this 24-page booklet is of great value to those starting a new club and of equal value to existing clubs. We all can look over our club structure and see if we can't improve it, and your booklet gives plenty of food for thought.

Frank Minnehan
Waterbury, Conn.

Dear Editor:

. . . So many people seem to have the mistaken idea that square dancers are only out for a good time, with just enough mental and physical exercise to keep them interested. Since it is extremely difficult to be self-centered and be a good Square Dancer it seems to follow that they are about the warmest-hearted group around — always ready to answer a call that will contribute to another's well-being. And have a good time, too!

Kathleen Long
Seattle, Wash.

Dear Editor:

After reading the article in the March Sets in Order about the problems of square dancers in remote areas, we believe that we have an answer to one of their problems.

We belong to a record club, the Tillamook Coasters. We use records to teach our new members and at the regular club dances, except when we have a visiting caller. By picking the best records from the large selection of records that are available today, our dancers can dance to the best callers in the country every dance night . . .

Mrs. Bob Bernard
Tillamook, Ore.

Dear Editor:

. . . We should all read the Edith Murphy Story in the March issue of Sets in Order — and re-read it . . .

Mona Cremi
Los Angeles, Calif.

Dear Editor:

In response to "Michigan Meandering" published in the March issue of Sets in Order in 'Round the Outside Ring, we too have "jail-birds" here in Waynesboro.

Frank Hamilton's



ROUND DANCE MANUAL

for

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Sets in Order

462 N. Robertson Blvd., Los Angeles 48, Calif.

Last January 20 seven couples plus caller Bill Chronis and taw invaded the serenity of our local jail. Thanks to the cooperation of our Chief of Police and other law officers, we had a grand time and are now wearing jailbird badges and black and white striped neck scarves . . .

Marilyn Chronis
Waynesboro, Va.

Dear Editor:

The four open square dance clubs and two round dance clubs of this city maintain a year around program. We want to share it with the tourist dancer. When he stops off in Knoxville he is always our guest.

The square dance clubs meet every Tuesday and Saturday nights. Friday nights are for rounds only but we will square up a tip or two if we have visitors. All motels and hotels will show the tourist how to reach the Jessamine Street Square Dance Center . . .

Maynard Glenn
Bureau of Recreation,
Knoxville, Tenn.

Dear Editor:

. . . We started our square dance club 10

years ago in 1952 with 32 couples the first year. We increased our membership to 40 couples for a few years and at the present time are back to 32 couples.

Altho' we are not up to date on all the new dances and basic steps we still do have fun dancing. Our motto is, "All for fun and fun for all" and that's the way we try to keep it.

During our 10 years we have seen several square dance clubs around us rise and fall, so we feel quite proud that we have kept ours going all this time . . .

Freeman and Ethel Van Wies
Eagle River, Wisc.

Dear Editor:

. . . We would like to bring your attention to the fact that we have set up a twenty-four hour telephone answering service for the benefit of square dancers visiting Seattle for Century 21 World's Fair which will advise them of the available dances and pertinent facts concerning them. This service will also be able to give them the names and telephone numbers of couples who are serving as square dance hosts and hostesses for that*particular time. These

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couples will be able to supply the visitors with further information if it is desired. The number to call in Seattle for this telephone answering service is MA 2-0600.

Jim Fellows, President
Central Puget Sound Council
Seattle, Wash.

Dear Editor:

We would like to compliment you particularly on the 'Round the Outside Ring portion of Sets in Order. The items, while brief, always seem to tell the complete story, and this is no mean accomplishment, we know, considering the form in which much of this information must reach you . . .

We think, too, that the April cover is the best yet. It particularly impressed us because we have been using this very type of thing and never appreciated its aesthetic value. You just never know.

Bill Arnold
Muskegon, Mich.

Dear Editor:

. . . I really enjoyed the Sets in Order Year Books I sent for as a collection. It gives me a chance to go back and pick up so much of the

square dance picture before the time that square dancing and I discovered each other. I am almost jealous of all the fun others were having without us before we took up the game.

Ruth M. Komma
Casper, Wyo.

Dear Editor:

Guess you know that we more than enjoy Sets in Order over here. It's our square-dance bible.

Bonnie M. Bland
Paris, France

Dear Editor:

Thank you very much for the dollar for my Square Gem in Sets in Order. Shall send it along back to you in August for a renewal!

Harriet Hartinger
Seattle, Wash.

Dear Editor:

. . . I believe the magazine is getting more practical and hence better with each issue. I believe, too, your editorial policy is sound in this time of the rapid expansion of square dancing in the world. More power to you.

Rev. Walter Euston
Deep River, Conn.

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Dear Editor:

Let's have a party.
What could be grander?
A real square dance party;
A dandy right hander.

Dust the victrola;
The needle let ride,
But who put the winder
Right on the left side?

Pat Pending
E. Pepperell, Mass.



Grundeen's Victrola (S.I.O., Jan. '62) suffered a bit from artist's license but we're not too sure that some of these old timers weren't designed for southpaws. Anybody know?—Editor.

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(*Americana, continued from Page 32*)
the characteristics of a folk song. That process doesn't seem to take place with songs of a more academic origin.

This one's a dandy for group singing. Get them singing the chorus. Divide the group into two or three. I like to get the small side of the room singing the first phrase—the "Oh Lawdy!"—and the big side of the room singing the second phrase of the chorus, with a group down the middle singing the whole thing to sort of keep it all together. (Better get the smaller

group on the "Oh Lawdy!" or they'll out-shout the other side of the room altogether.) O.K. folks, turn 'er loose!

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(Record Reviews from Page 7)

very fast (136). Unless slowed down the "substitute" is uncomfortable for some dancers. Dance is fun to do but some callers may want to decrease the speed. Rating ☆☆☆

LITTLE GIRL — MacGregor 909

Key: G Tempo: 129
Caller: Bob Van Antwerp Range: High HB
Music: Standard 2/4 Low LB
Instruments: Accordion, Clarinet, Piano, Drums, Bass, Guitar, Saxophone
Synopsis: (Break) Ladies chain — chain back — heads promenade half — star thru — pass thru — allemande — swing — promenade. (Figure) Heads forward and back — curlique — split sides — turn left, round one — Dixie chain — girls left, men right — round one — do sa do — same one box the gnat — corner swing — promenade.

Comment: Another new dance to a tune that was quite popular a number of years back. Dance is well timed but uses a new basic (curlique). Music is pleasant for both calling and dancing. Rating ☆☆☆

TIPPERARY — Balance 110 *

Key: F Tempo: 126
Caller: Ed Gilmore Range: High HA
Music: Standard 2/4 Low LA
Instruments: Guitar, Piano, Drums, Bass
Synopsis: Complete call printed in Workshop.
Comment: The simple musical arrangement and driving rhythm coupled with an outstanding figure makes this one of the best records released this year. Timing is excellent and music is easy to follow. The key is low but most callers will handle it with ease. Rating ☆☆☆

JOHN HENRY — MacGregor 912

Key: G Tempo: 132
Caller: Bill Ball Range: High HG
Music: Standard 2/4 Low LG
Instruments: Accordion, Banjo, Piano, Drums, Bass, Saxophone, Clarinet
Synopsis: (Break) Allemande — do sa do — weave — promenade — swing. (Figure) Ladies chain

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¾ — turn 'em left, twice around — turn corner right — partner left — roll promenade — heads wheel around — right and left thru — cross trail — allemande — grand right and left — promenade — swing.

Comment: Tune is repeated every sixteen measures and can easily become monotonous. Recorded in a low voice range, some callers will be unable to sing the lowest notes. Dance uses conventional patterns..... Rating ☆

I'LL SWING YOU BABY —

Sets in Order F 123 *

Key: B flat

Tempo: 128

Caller: Johnny LeClair

Range: High HB

Music: Standard 2/4

Low LB

Instruments: Accordion, Piano, Guitar, Bass
Drums

Synopsis: Complete call printed in Workshop.

Comment: A novelty number. The tune is catchy and is recorded in a low voice range. Callers with high voices will find it easy to move up on the lowest notes (Johnny LeClair does on the "with calls" side). Timing is standard and dancers have time to do a full swing at the end of the promenades. Rating: S.I.O.

BUMMING AROUND — Golden Square 6004 *

Key: C

Tempo: 126

Caller: Bill Castner

Range: High HC

Music: Western 6/8

Low LG

Instruments: Violin, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A new label and a novelty dance. This will take practice for a caller to master but dance is fun to do. The low notes can be talked in this one. Rating ☆☆☆

IF I COULD SWING WITH YOU —

Golden Square 6001

Key: B flat

Tempo: 130

Caller: Don Atkins

Range: High HD

Music: Western 2/4

Low LB

Instruments: Violin, Guitar, Bass, Banjo

Synopsis: (Break) Allemande — do sa do — circle — allemande — grand right and left — do sa do — weave the ring — swing — allemande — promenade. (Figure) Heads forward and back,

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then right and left thru — cross trail — U turn back — swing the opposite — face the middle — circle half — pass thru — right and left thru — dive thru — star thru — left square thru half way — corner swing — allemande — promenade.

Comment: Dance patterns are fast moving and close timed. Tune is "If I Could Be With You One Hour" played in Western style. Underlying rhythm is good and lead of violin and guitar is quite strong. Rating ☆

PRETEND — Golden Square 6002

Key: B flat **Tempo:** 126
Caller: Jerry Firenzi **Range:** High HD
Music: Western 2/4 Low LD

Instruments: Violin, Guitar, Bass, Banjo

Synopsis: (Break) Ladies promenade — swing corner — star promenade — girls backtrack — second time meet and turn right — wrong way thar star — slip clutch — right and left grand — promenade. (Figure) Sides right and left thru — heads star thru — U turn back — split two to a line of four — forward and back — pass thru — ends cross over, centers U turn back — circle eight — allemande — do sa do — swing — promenade.

Comment: The dance pattern is interesting. The tune does not lend itself to this type of music and the slow tempo does not help. Increasing speed makes a good dance but this will make it too high for some callers. Music is strictly Western. Rating ☆

YOU ALONE — Grenn 12044

Key: C **Tempo:** 131
Caller: Earl Johnston **Range:** High HB
Music: 2/4 with Calypso rhythm Low LC

Instruments: Guitar, Violin, Piano, Banjo, Drums, Bass, Accordion

Synopsis: (Break) Allemande — do sa do — circle — allemande — box the gnat — girls star left — do sa do — allemande — promenade. (Figure) Allemande — swing — promenade — heads wheel around — right and left thru — cross trail — men star right, girls promenade — turn her left — corner swing — promenade.

Comment: The tune is the Calypso tune, "Rum and Coca Cola." The dance patterns are standard and timing is conventional. This could be a sleeper. As it is, it is a good dance but a caller could style it up and get good response. Rating ☆☆

AVALON — MacGregor 910

Key: E flat **Tempo:** 126
Caller: Fenton Jones **Range:** High HD
Music: Standard 2/4 Low LB

Instruments: Saxophone, Piano, Drums, Banjo, Bass, Accordion, Clarinet

Synopsis: (Break) Heads star left — corners swing — circle — whirl away — left allemande — right and left grand — promenade — swing. (Figure) Head ladies chain — sides promenade

¾ — come thru the heads — star thru — cross trail — swing — allemande — weave — promenade — swing.

Comment: Music is well played and dance patterns are well timed and conventional. The tune has considerable range and lacks the inherent rhythm that makes a good square dance. One note is quite high and must be held. Rating ☆

LADY BE GOOD — Grenn 12043

Key: E flat **Tempo:** 132
Caller: Johnny Davis **Range:** High HC
Music: Standard 2/4 Low LB
Instruments: Piano, Clarinet, Bass, Drums, Guitar

Synopsis: (Break) Allemande — partner right — allemande — promenade — heads wheel around — star thru — square thru ¾ — allemande — grand right and left — promenade. (Figure) Heads promenade half — lead right, circle to a line — forward and back — pass thru — bend the line — square thru — corner swing — allemande — promenade.

Comment: Music is quite busy but is easy to use. Dance flows well and uses conventional patterns. Caller will have to inject whatever excitement he desires. On the "with calls" side the balance is danceable but is not as clear as usually found on this label. Rating ☆☆

SUZIE — MacGregor 911

Key: F **Tempo:** 128
Caller: Jerry Helt **Range:** High HB
Music: Standard 2/4 Low LA
Instruments: Accordion, Guitar, Bass

Synopsis: (Break) Circle left — circle right — swing — allemande — right and left grand — do sa do — allemande — promenade. (Figure) Heads bow — right and left thru — sides right and left thru — ladies chain ¾ — circle — all around corner — see saw partner — allemande — promenade.

Comment: This is a remaster of one of the most popular of the old 78's put out on this label. To meet modern dance habits, Jerry has slightly modified the original figure written by Paul Phillips. For those who like to have some of their old favorites on 45 RPM this will be a must. Rating ☆☆

APRIL SHOWERS — Blue Star 1604

Key: D **Tempo:** 128
Caller: Larry Faught **Range:** High HA
Music: Standard 2/4 Low LA
Instruments: Piano, Violin, Guitar, Drums, Bass

Synopsis: (Break) Circle — whirl away — circle — corner left — gents star right — allemande — weave — promenade. (Figure) Head ladies chain then roll away — sides cross trail around two — line of four forward and back — right and left thru — ladies chain across — cross trail — corner swing — promenade.

Comment: Music is smooth. Tune is pitched low.

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BEI MIR BIST DU SCHON — Aqua 45-127

Key: G minor

Tempo: 122

Caller: Doug Anderson

Range: High HD

Music: Standard 2/4

Low LD

Instruments: Accordion, Violin, Drums, Bass

Synopsis: (Break) Bow — swing — circle — alle-
mande — right and left grand — box the gnat
— girls star left — swing partner — promenade.
(Figure) Four ladies chain — head ladies chain
— heads promenade all the way — join sides
and line up four — shuffle the deck — right
and left thru — pass thru — corner swing —
promenade.

Comment: Call is not descriptive in one place.
The timing is irregular and tempo is slow. The
music is good and a caller could probably
adjust to make this a good dance. Rating ☆

TOOT, TOOT. TOOTSIE — Sunny Hills 167

Key: B

Tempo: 134

Caller: Bill Saunders

Range: High HB

Music: Western 2/4

Low LB

Instruments: Accordion, Violin, Guitar, Drums,
Piano

Synopsis: (Break) Corner do sa do — circle — do
paso — four ladies chain — chain back — roll
promenade — swing — corner do sa do —
swing partner. (Figure) Heads square thru —
with sides half square thru — bend the line —
star thru — eight chain thru — corner swing
— allemande — do sa do — promenade.

Comment: Music is lively and has good rhythm.
Dance patterns are conventional. Saunders
calls with enthusiasm. Rating ☆☆

EVER LOVIN' DIXIELAND — Lore 1024

Key: B flat

Tempo: 132

Caller: Johnny Creel

Range: High HB

Music: Western 2/4

Low LB

Instruments: Piano, Violin, Banjo, Drums, Bass,
Clarinet, Trombone

Synopsis: (Break) Circle — allemande — swing —
heads half square thru — right and left thru —

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dive thru — pass thru — allemande — promenade. (Figure) Four ladies chain — chain back — promenade — heads wheel around — right and left thru — pass thru — bend the line — right and left thru — star thru — pass thru — allemande — pass one and promenade the next.

Comment: A fast moving dance using conventional patterns. The music is lively and the tune is similar to "Alabama Jubilee." Recorded in a middle voice range.

Rating ☆☆

CALL ME BABY — Blue Star 1607

Key: F

Tempo: 132

Caller: Marshall Flippo

Range: High HD

Music: Standard 2/4

Low LC

Instruments: Banjo, Drums, Piano, Bass
Accordion, Violin

Synopsis: (Break) Circle — allemande — do sa do — circle — allemande — swing — allemande — weave — do sa do — promenade. (Figure) Four ladies chain ¾ — heads right, circle to a line — star thru — do sa do — cross trail — turn back and swing — allemande — promenade.

Comment: Tune is not too well known and the voice range will be difficult for many callers. Music has a strong after beat rhythm. The caller who is basically a "country music"

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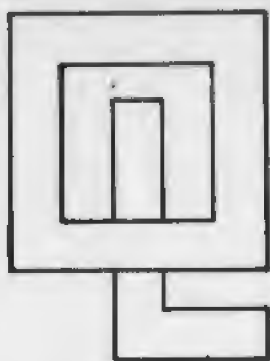
Then, to fill in those items that are assumed as understood by the user of this manual, the following book is available:

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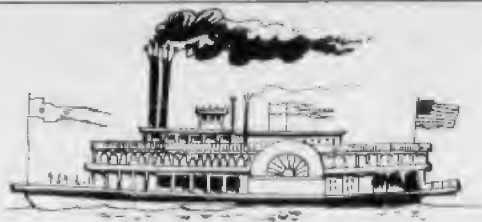
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singer may do well with this. The dance is
smooth and well timed. Rating ☆

HOEDOWNS

SHOT GUN BOOGIE — Blue Star 1606
Key: G Tempo: 130

BLUE WATER (flip side to above)
Key: A Tempo: 132

Music: Violin, Banjo, Bass, Drums, Piano

Comment: Traditional style hoedowns. Good
basic rhythm but the after-beat is not as heavy
as some previous hoedowns on this same
label. Tunes are melodious. Rating ☆

COOKIN' UP A STORM — Sets in Order 2135
Key: G Tempo: 130

D & A BREAKDOWN (flip side to above)
Key: D-A Tempo: 130

Music: Banjo, Guitar, Piano, Bass

Comment: Both sides are chord patterns with
very little lead. The banjo "noodles" around
the chord pattern and the piano has a bass
melody. Rhythm is strong and heavy.

Rating S.I.O.

ROUNDS

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Music: Saxophone, Piano, Clarinet, Accordion,
Drums, Bass, Guitar, Celeste

Choreographers: Evelyn and Art Johnson

Comment: Music is interesting and well played.
Dance routine is a rhythm pattern. As music
is in 4/4 time the routine is long, but several
parts repeat so it is not too difficult to learn.

JUXTA WALK — (flip side to above)

Music: Accordion, Bass, Guitar

Choreographers: Myrtle and Harold Eicher

Comment: Dance is lively and easy to do. The
music is quite full for a small combo and has
a strong shuffle rhythm.

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DANCING IN THE STREET — Blue Star 1604

Music: Piano, Guitar, Bass, Drums, Clarinet,
Saxophone.

Choreographers: Date and Dot Foster

Comment: A lively but very easy mixer. The
only two-steps are forward. The music is well
played.

BY THE SEA — (flip side to above)

Music: Piano, Guitar, Bass, Drums, Clarinet,
Saxophone

Choreographers: Bern and Marie Tueth

Comment: An easy and enjoyable two-step
routine. The music has nice rhythm and swing.
Routine goes thru four times.

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REACH FOR THE STARS — Shaw 247-248

Music: Organ and Piano (Bergin)

Choreographers: Jerry and Charlie Tuffield

Comment: An interesting and well composed
waltz routine.

THE BOLERO — Shaw 401-402

Music: Organ (Bergin)

Comment: An easy Viennese waltz with simple
figures and short waltz passages. Music has
a slight Spanish feel.

WALTZING MATILDA — (flip side to above)

Music: Organ and Piano

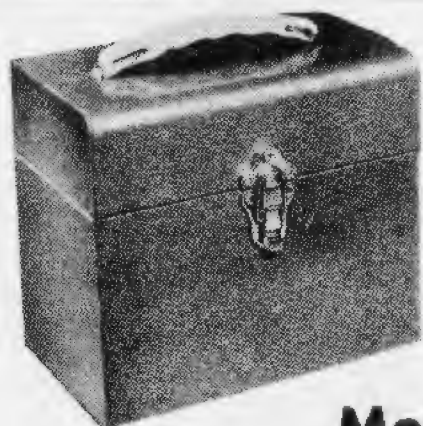
Choreographers: Don Armstrong

Comment: An interesting mixer in two rhythms.
Part is a spritely two-step and part is in waltz
time.

NIGHTS OF GLADNESS — (flip side to above)

Music: Piano and Organ (Bergin)

Comment: A new recording for an easy dance
popular a number of years back. The six
turning waltzes at the end are the most dif-
ficult part. The routine is easy to remember.

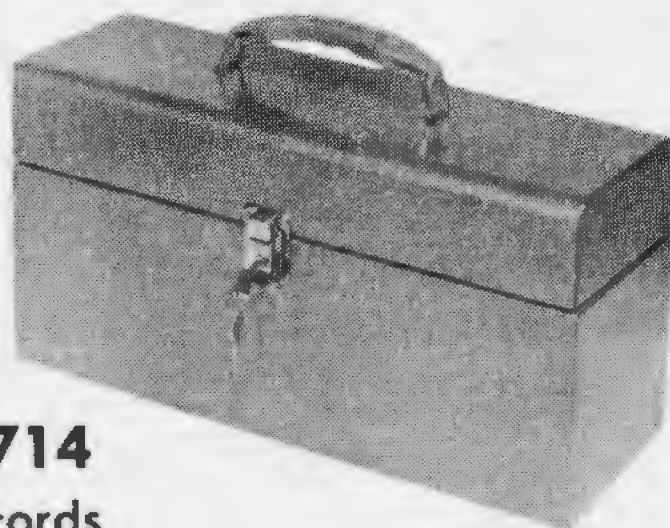


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KEEP IT A SECRET — Windsor 4675

Music: Trumpets, Saxophones, Piano, Bass, Guitar

Choreographers: Vince and Marge Belgardo

Comment: Music is full and smooth. The waltz routine, though not difficult, has some unusual and interesting sections.

GIRL OF MY DREAMS — (flip side to above)

Music: Saxophones, Piano, Accordion, Organ, Drums, Bass, Vibes, Celeste

Choreographers: Merl and Delia Olds

Comment: A flowing waltz done to an old familiar melody.

BAY PATH SWING — (flip side to above)

Music: Saxophone, Guitars, Piano, Drums, Bass, Clarinet

Choreographers: Chet and Barbara Smith

Comment: A rhythm tune with a lively arrangement. Dance travels and has several sections.

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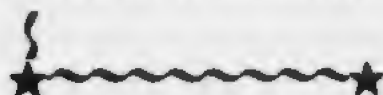
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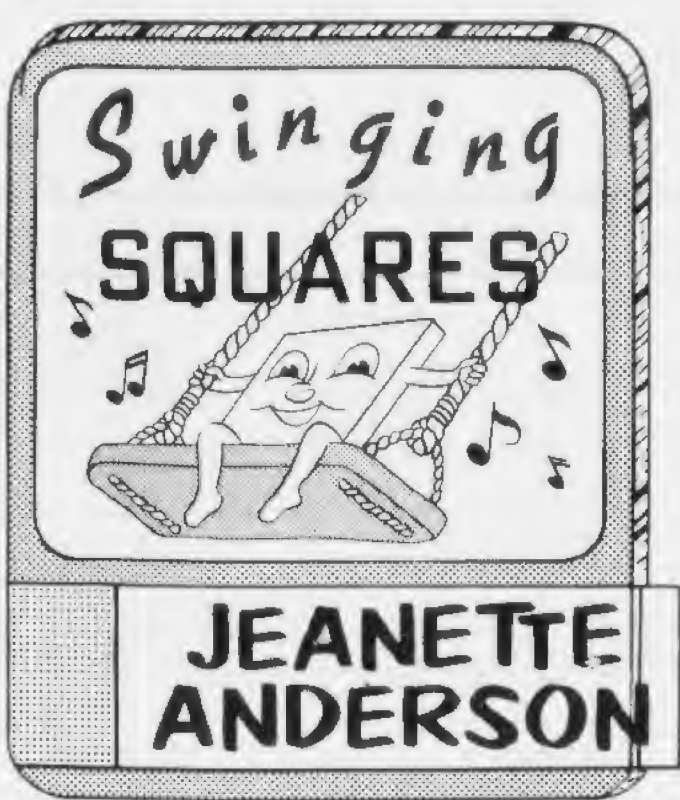
AWARD FOR YOUNG DANCERS

On April 8, 1961 and again on April 21, 1962, the Tujunga Twirlers, a teen-age square dance club whose caller is Don Ward of Sunland, Calif., were honored by receiving a Special Service Award from newscaster George Putnam and TV station KTTV, Los Angeles. The Twirlers were one of some 300 youth groups from all over Southern California who competed for the Annual George Putnam Youth Award.

The groups were selected by a panel of 7,

including Los Angeles Police Chief Parker; L.A. County Sheriff Pitchess; District Attorney McKesson; Probation Officer Sanders and YM-CA Executive Director Morris.

The awards are presented in acknowledgment to youth groups who, without obligation to sponsoring organizations or individuals, contribute to their community thru service to others in addition to providing worthwhile activities as a deterrent to juvenile delinquency. This year Ward and the Tujunga Twirlers spent Saturday P.M.'s at the Foundation for



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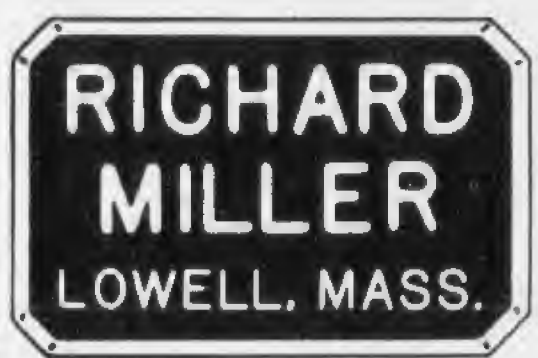
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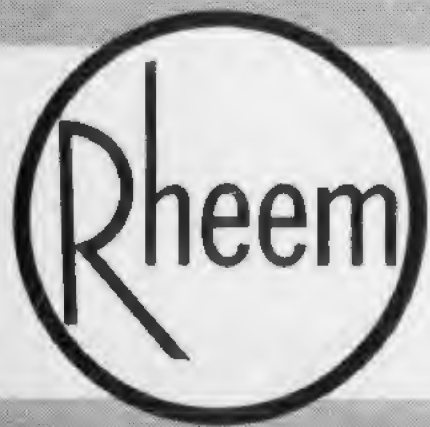
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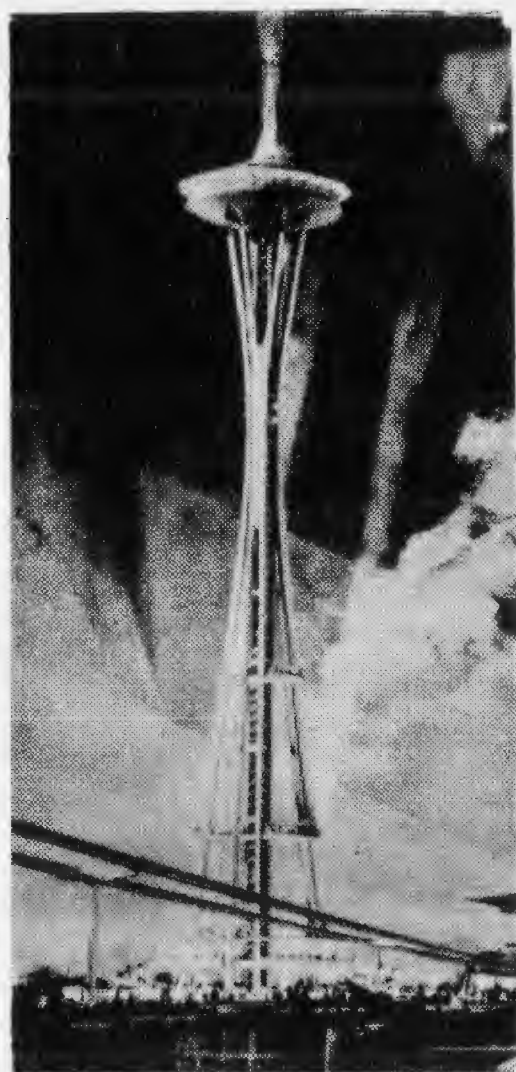
public' as though educating some 110,000,000 adults was as uncomplicated as sending out a press release.

"It isn't a pleasant thought but within less than ten years every square dance teacher; every round dance teacher; every folk dance teacher will have to have a federal license to do so. Money will buy it — not how good you are. It's too late to quibble over whether it should be called a certificate or a license. It won't matter, for you'll either have one or you won't be teaching dances of any category..."

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Bunky Russell is an old-time fiddler who not only plays fiddle in the conventional way but between his knees, behind his back, etc. Some years ago Bunky constructed his own fiddle which was inadvertently broken at a square dance. Bunky picked up the pieces and put them all back together so that the fiddle was in playing shape. Bunky is grounded right now, recuperating from a heart attack, and would enjoy hearing from his friends. He can be reached at Rt. 2, Box 93-B, Perris, California.

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FINGERS OFF OF ME
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- 1610 — TOO MANY SWEETHEARTS
Caller, Andy Andrus
flip inst.
- 1611 — SMILE DARN YOU SMILE
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- 1612 — RAGTIME ANNIE - Key of G
and SASAFRASS - Key of A
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and RAWHIDE - Key of F
Hoedown inst.
- 1614 — LOCK MY HEART AND
THROW AWAY THE KEY
Caller, Buford Evans
flip inst.
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by Wayne and Norma Wylie
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flip inst.
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flip inst.
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Caller, Harper Smith
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Harper Smith from Celina, Texas with years of calling experience has recorded his first record. This is a must for any record library

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- 1024 — EVER LOVIN' DIXIE LAND
Caller, Johnny Creel
flip instrumental
- 1025 — COLINDA
Caller, Johnny Creel
flip inst.
- 1026 — COUNTRY MUSIC'S GONE
TO TOWN
Caller, Johnny Creel
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- 1027 — NEW MOON OVER
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The CALLER OF THE MONTH



Tommy Cavanagh — London, England

FULL OF VIM AND EXUBERANCE he is, this popular caller of square dances in England. Tommy Cavanagh not only calls a fine evening of square dancing but is himself so enthusiastic about it that he is wont to fire up all who are in his immediate vicinity.

Tommy came out of show business into square dancing proper. He used to be a member of a square dance team that entertained night club audiences in such places as Ciro's and the Embassy. This merely whetted Tommy's appetite so he studied with B.B.C.'s David Miller for microphone technique and then proceeded to learn to call.

Tommy's an organizer, too. During his early

days in square dancing, in 1952, he and his wife Donna with the Al Webbs and Sid Suckling, formed the East London Square Dance Club. From this came the Lone Star Square Dance Team, who danced Texas style. There were TV performances and a never-to-be-forgotten evening at the Royal Albert Hall, with a massive "wagon-wheel" exhibition. This was arranged by Mildred Buhler, caller from California who was residing in London at the time and to whom Tommy gives a firm nod for inspiration and encouragement.

In 1953 Tommy became caller for the Lister Club and has been at it every Tuesday night since. He has been technical advisor for square dance sequences in films and dabbled in radio square dance programs. Some of his royal square dance pupils have included the Duchess of Kent and the Princess Alexandra. By contrast he has taught square dancing at the Dockland Settlements in London.

Tommy, who plays piano, bass and accordion, toured American Air Force Bases in Germany and formed groups at American bases in England. He is in his 5th term of teaching

(Please turn to Page 74)

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(Caller of the Month, Continued)

squares at the Eastcote Elementary School to the children of American servicemen in England.

Supplying music for Tommy's calling are Jack Fallon and the Sons of the Saddle, who back him up with verve and finesse.

Tommy now calls for 5 regular clubs, two of which are nearly 9 years old. He recently recorded 3 programs for Radio Luxembourg; he has been Veep of the British Assn. of American Square Dance Clubs; is currently Assistant Editor of Let's Square Dance, a monthly magazine.

(Date Book, continued from Page 5)

July 6-7—Vancouver Island Intern'l Weekend Victoria, B.C.

July 7—2nd Ann. Seaway Festival Walker Sports Arena, Muskegon, Mich.

July 7-8—7th Annual Round Dance Week-End Community Pavil., Dayton, Ohio

July 12-14—3rd Ann. Sherifian Squares Reunion Magazine Mt. Lodge, Paris, Ark.

July 13—2nd Ann. Minn. Aquatennial S.D. Apache Plaza, Minneapolis, Minn.

July 13-14—Aquaduck Square Dance Festival Savannah Beach, Ga.

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Summer Square Dance Attire

for him

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Mr. MESQUITE

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for her

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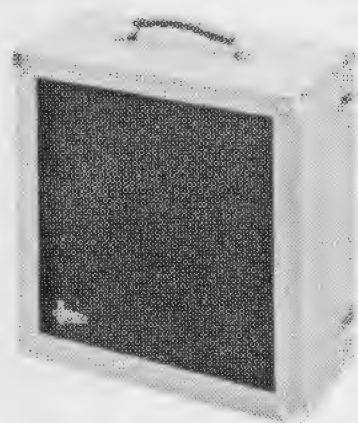
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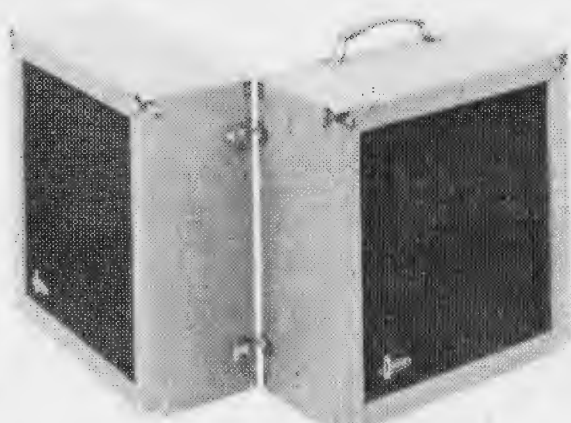
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Your Newcomb portable transcription player/public address system comes with a loudspeaker (or speakers) that strikes as perfect a balance between fidelity, efficiency, portability, and economy as modern technology can provide. Yet, in many cases sound quality and audience coverage can be vastly improved by substituting larger, more advanced Newcomb speakers.

Let's say you want to get more sound from your Newcomb TR-1640M. The simplest thing for you to do is add a Newcomb S-112HF. (Your player has two speaker output jacks.) This is a 50 watt, two-way system with a 12" woofer, crossover filter, and 3½" tweeter. It duplicates the speaker that came with your system. By using both you get twice the coverage. The S-112HF weighs only 15 pounds, retails at \$89.25, costs you, the Professional Caller, just \$59.50. If you own a TR-1625, TR-1625M, or TR-1640, you can upgrade your system by employing a Newcomb Model S-212HF, which is two of these same two-way systems in a split case. Calls come through crisp and clear without any sacrifice in music quality. The S-212HF retails for \$133.00; professional net to Callers is only \$88.50.



S-112HF



S-212HF



TR-1640M

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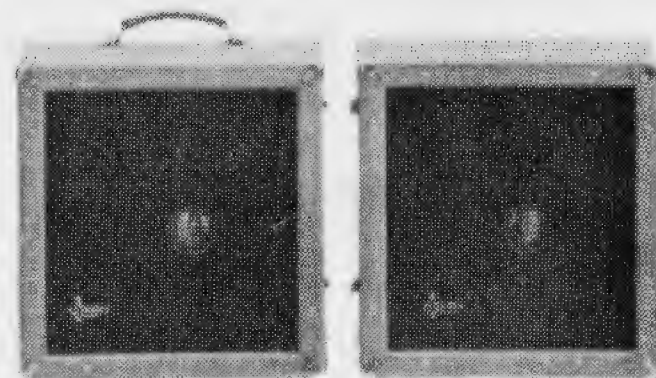


KN-200

But, remember, it takes a Newcomb speaker to best deliver the improvement you are looking for in your Newcomb system. Newcomb reproducers are carefully matched to Newcomb output systems to give you the most coverage per watt, the best music response coupled with the best voice intelligibility. What's more, all Newcomb speakers are portable.

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S-212NF

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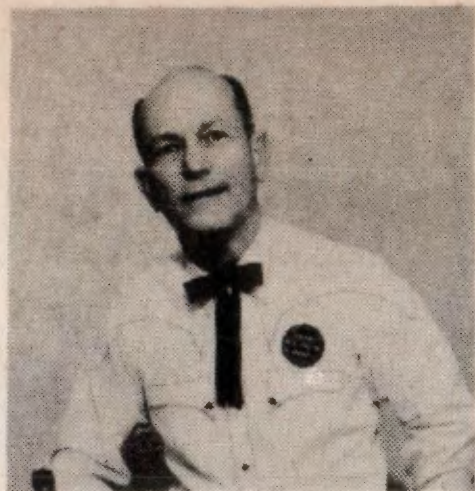


Photo by Randon

Henri Molaison — New Orleans, La.

NEW ORLEANS' Henri Molaison, who consistently does a thorough and competent job of teaching round dancing there, began square dancing in 1949. It was a newspaper advertisement which started him off to a square dance class and caller Dave Reid yanked him off a chair into a square. This was in July, and in October Henri went into a beginner course at the YMCA which included squares and rounds.

In March, 1950, he joined the Swing 'n' Turn Club, at that time the only square dance club in town. He has taught square dance classes on and off since 1955.

A group of Swing 'n' Turn-ers got together in 1953 to do more round dancing and in time it fell to Henri's lot to teach routines to the

group which in 1956 became the Dance-A-Round Club, for which Henri continues as instructor. Several of the round dance teacher teams in New Orleans today are products of Henri's first classes.

By day Henri is a professional engineer in the chemical and electrical lines. He is listed in four of the science "Who's Who's."

Henri believes that except in areas where rounds are not done at all, every square dance program should include a few square-dance-level rounds. He feels that round dance basics should be taught in square dance beginner classes.

By way of acknowledgment, Henri says, "No human success or enjoyment is attained by anyone without significant contributions by others. Among the many who have offered me encouragement I should particularly like to mention the Frank Hamiltons of California and the Alvin Boutilliers of New Orleans, who assist me in round dance classes, Mildred serving as an excellent demonstration partner. Truly, I can think of no other activity besides round and square dancing which could offer so many wonderful and enduring friendships."

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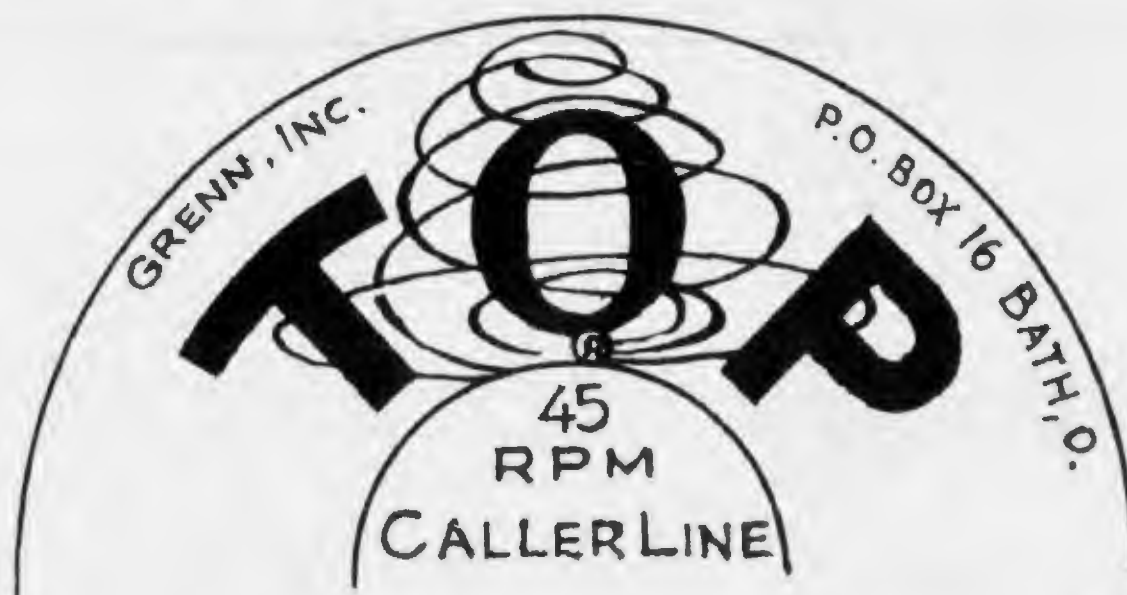
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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

A RATHER PLEASANT RESPITE after a deluge of experimental movements which transferred dancers either into or from lines of 4, in different facing positions, it is a movement not unlike the Star Thru. In your experimenting and analysis based on the definition of a basic, you'll notice one of the features in this particular movement that may prove to be a drawback. This is the element of delay. As you will note, the man completes his portion of the movement several beats prior to the time the lady completes her portion. For continuity and flow this could be a problem, but let's look at the description and then try some individual analysis.

CURLIQUE

By Clarence Watson, Blue Spring, Mo.

Two facing dancers extend right hands and upon making contact the man moves forward and around the girl and she does a three-quarter left face turn under the raised right hands. At the conclusion of the movement the man has turned one-quarter to his right, and the person with whom he has worked is beside him right side to right side facing in the opposite direction.

In the example shown here, two opposite couples meet in the center of the square (1) take right hands (hands up, palm to palm, elbows down) and the man does a motion much as he would do in a Star Thru. The girl does a left-face three-quarter turn under the joined raised right hands (2) and ends beside this man right side to right side facing in opposite directions (3). In the example shown here where couples are working together they end in single file position with the man ready to follow his partner single file through the sides (4). In this particular example virtually the same results could have been effected by having *the heads Pass Thru, both turn to the right, go single file, split the sides, cetera.*

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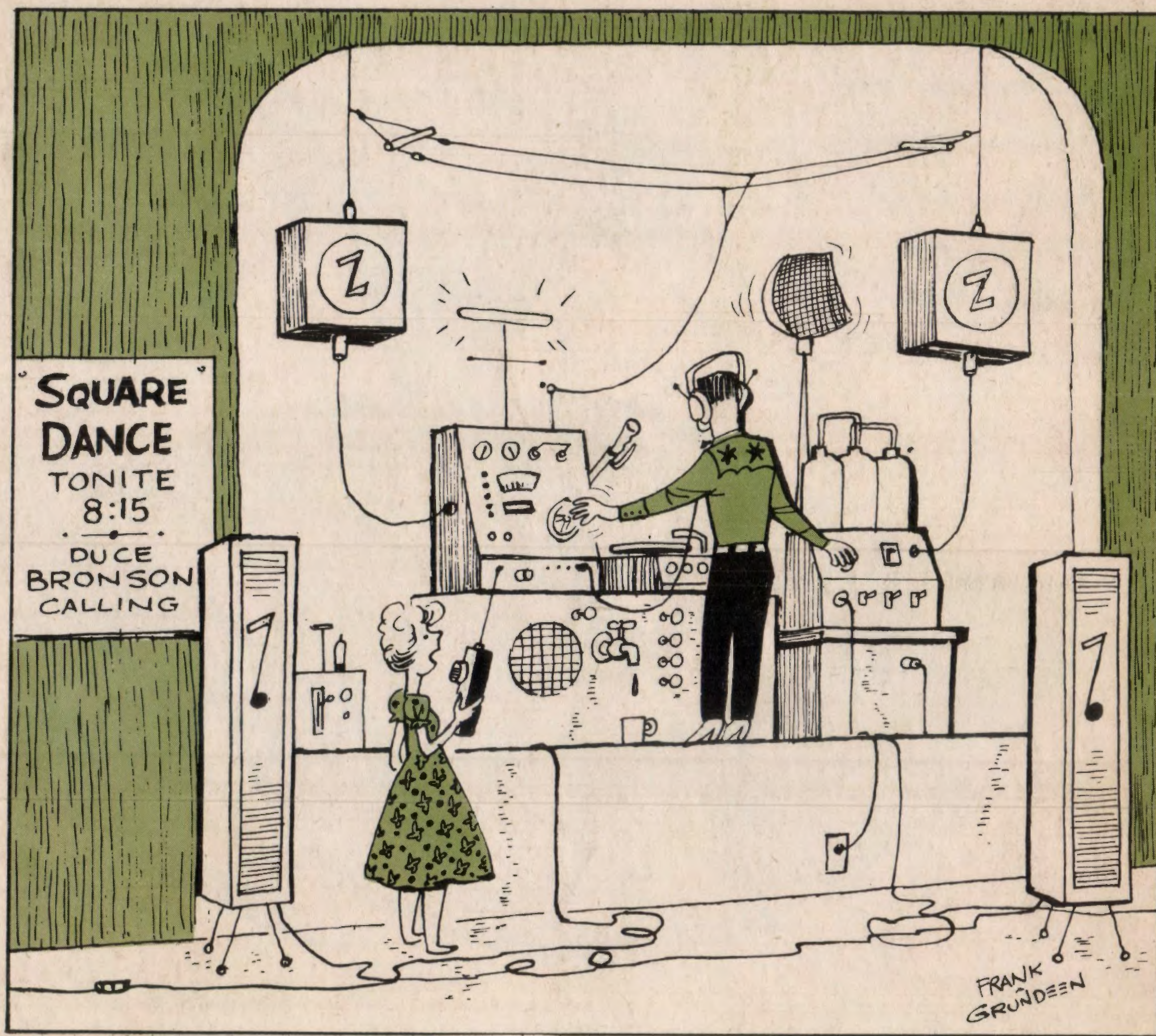
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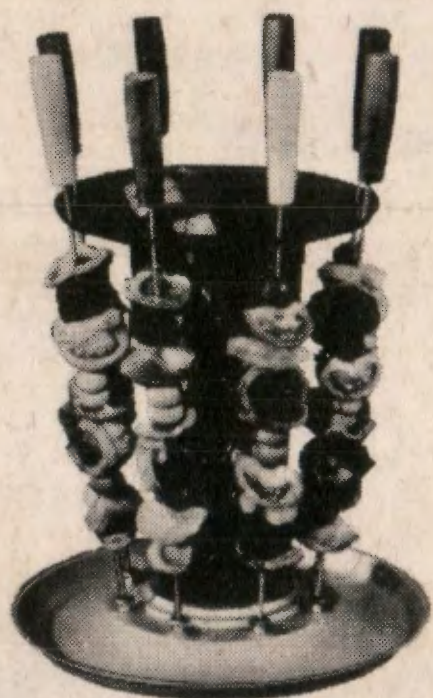


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